

THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 81, Vol. IV.

Saturday, July 16, 1864.

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16 JULY, 1864.

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THE READER.

SATURDAY, JULY 16, 1864.

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"MANHATTAN."

A GENTLEMAN of New York, well known to us by name and reputation, has sent us a letter respecting the review of "Manhattan's Novel" which appeared in our number of May 21. We here print the letter, with the exception of one or two passages.

"MANHATTAN'S" NOVEL.

To the Editor of THE READER.

New York, June 22, 1864.

SIR,—The *Reader* of May 21st says of "Manhattan's" so-called novel: "A British fleet, suddenly sailing to New York and bombarding the city, could scarcely be a more decided *casus belli* than the projection of these volumes upon American sensibilities." What you call American sensibilities were not at all wounded by the publication of the volumes in question, because those of us who noticed the book at all saw at once that we were in no way involved in the scandalous revelations of that shameless book. But, although not the cause, it has been the occasion of a certain sensation among us—to wit, the sensation of surprise that it should have been republished in London, and noticed at full length in London papers of the standing of the *Reader*, the *Spectator*, and the *Times*. For the book was hardly out of the press here when, on account of passages referred to by its British critics, it was pronounced an indecent publication, and its publisher in New York suppressed it, upon advice. The verdict of indecency was not publicly pronounced that I am aware of; for, aside from the disgusting moral atmosphere of the book, it was deemed so utterly worthless and vulgar as a literary production as to be far beneath notice, although by way of condemnation. Therefore the reading people in general of New York do not even know of the existence of "Marion." And, were it otherwise, such a book would give us here no concern.

But there is yet another reason for the surprise of which "Marion" has been the occasion. For, while its British critics justly condemn the characters of the book—the *Reader* saying that "It would be difficult to find so many rascals portrayed elsewhere on any one canvas"—the censors seem to be in blessed ignorance as to whom they were condemning. One of them even speaks of the work as "This picture of the New Yorkers by one of themselves"—a description which is correct, except in two particulars. "Marion" is not a picture of the New Yorkers, and it is not

by one of themselves. And, indeed, it is not a little amusing that its British critics did not see of whom chiefly "Marion" is a picture. Let us look. Mr. Pitt Granville, whose sins, in the *Reader*'s well-chosen words, are "pride, selfishness and ingratitude," is the grandson of a Speaker, of the House of Commons, a full-blooded Briton born and bred. "British," he says, "I was born, and a Briton I will die" (chap. ix.)—for which, by the way, we honour him. John Granville, who "leaves his wife to go and live with Clara Norris," say rather to be kept by her, is this Briton's brother. Colonel Macneill, "such an unscrupulous man of business as almost to have the reputation of a swindler," and who is also a systematic seducer, is, the author tells us, "a Scotchman of good family, whose father commanded a regiment of Highlanders at Waterloo." Nordheim, perhaps the most loathsome and vulgar villain of the many loathsome and vulgar villains in the book, is a German Jew, as his physiognomy and his speech betray (chap. vii.) Falsechinski, the "ruthless gambler," is a Polish count. In John O'Doemall, the "Irish adventurer," the "thorough and utter rogue," in James Gordon Bennett, the Scotchman born and bred who edits the *New York Herald*, which is known in New York as The Sewer and The Satanic Press, and in Mr. Cedar, "that precious scamp," we have three more British subjects. And Colonel Benson, who sells his daughter in marriage like a sack of wheat or a negro slave, is specially called "the British merchant," he having sold his commission in the British army to become a commercial man. Francis Gaillard, who, in the author's words, is "the most accomplished and successful seducer who ever visited New York," is a South Carolinian. Mrs. Nordheim, whose nauseous conduct with Marion at first is hardly atoned for by her after generosity and self-denial, is also a South Carolinian. And, finally, Marion himself, who "takes kindly to a disreputable kind of life," is another born-and-bred South Carolinian. With one exception, the only other characters are Clara Norris, a notorious courtesan, and Mrs. Woodruff, an equally notorious procress. Thus we find that, of the fourteen more or less depraved people in this "picture of the New Yorkers," one is a German Jew, one a Polish count, two are notorious women, and three are South Carolinians; but that seven, or fifty per cent. of them, are British—English, Scotch, and Irish—born and bred! A somewhat strange collection of New Yorkers, it must be confessed! But is there not one New Yorker, just for the name's sake? one Yankee? one representative of the 21,000 English Puritans who came here between 1620 and 1640 and founded a New England? Yes—one. Richard Wilson, whom all will agree with the *Reader* in calling "the only thoroughly estimable character in the work," is the one Yankee—the one New Yorker in this motley group.

And now by whom is this picture drawn? By a New Yorker? No; by a South Carolinian. For "Manhattan" is the hero of his own story. He is Marion Monck, the South Carolinian. I know this, because I happen to know that the author of the letters signed "Manhattan" has held the very relations to certain men and done the very acts which he attributes to his "hero." . . . He was for many years a reporter on the *New York Herald*, at a time when that paper was even more indecent than it is now. . . . He can write vile English after his vulgar fashion; and many years ago (for he is more than fifty years old) he was amanuensis or "private secretary" to John C. Calhoun—a position which, you will remember, he assigns to Marion. It is not worth while, of course, to print the name of such a person; but I send it to you, as I do my own, for your private information.

One other point. In saying that this man's pictures are "painted with a reasonable amount of truth," and, again, that he tells a certain story "in such language as one seldom hears out of a police report," the *Reader* puts it too mildly by far. "Manhattan's" pages are not filled with pictures painted with a "reasonable amount" of truth; they tell the bare, unvarnished truth of the careers of twelve foreign adventurers and two women of notorious ill-fame, who were as well known in New York as such characters ever come to be known in a great metropolis. The volume is a mere record of indecent facts with which New Yorkers had nothing to do. The characters are not only real, but in many instances bear their real names: and the incidents are in like degree of public notoriety. I, for instance, was but a boy at college when the characters in "Marion" "flourished"; yet, having by favour obtained a copy of the book that I might see what it was

that attracted so much attention in London, I recognised at once the notorious people and the notorious occurrences (such, for instance, as Nordheim's insult to the lady at the Opera, and his dreadful punishment) which I had heard talked of as public scandal among my fellow-students. Clara Norris—that was her real name—I have seen a dozen times, although I had not the honour of being numbered amongst her friends. The other personages are equally real; but some have false names given them. "Marion" is, in fact, nothing but a series of *New York police reports*, actual or potential, connected together by the adventures of the "hero" and Clara Norris. But there is added that which, in this country, is not "heard in," but left out of, "a police report," except in the *New York Herald*. With the characters of the book are mingled incidentally many of the most estimable and cultivated persons in New York society, merely to drag in their names for the purpose of commanding such a sale as is attained by pandering to the lowest and vulgarest curiosity. They are mentioned by their real names; but, as nothing is said against them, and, in fact, hardly anything is said about them at all, they have no redress against this loathsome mixing them up with a pack of low-lived foreign scoundrels and debauchees.

"Marion" is a striking example of the manner in which judgment is formed in Europe upon affairs in this country. Here is a book too indecent for our most careless publisher to allow it to go out, but it finds a respectable publisher in London. As a literary production it is so low as to be beneath notice here, but in London it is criticized by the column in leading journals. Its author is one of those men who, in all great cities, hang a ragged, drabbed hem upon the skirts of Literature. Such interest as it has chiefly attaches to a common courtesan, and all of its other characters, one estimable man and one procress excepted, are foreign-born and foreign-bred adventurers; and yet it is accepted and criticized as, of all things, a representation of New York society! It concerns us and troubles us just as a record of the lives of the foreign adventurers and debauchees, the prostitutes and procresses of London would concern and trouble you. (But, perhaps, there are no such people in London. If so, I beg pardon for the comparison.) We are unwilling to believe that those who set it forth as a picture of our society intentionally violated the command "Thou shalt not bear false witness against thy neighbour;" but how can they avoid the other horn of the dilemma—that they have been "taken in and done for" by the worthy Secessionist who, having no right to the name, signs himself "Manhattan"?

A NEW YORKER.

We had this communication in our hands in time to have printed it last week. Had we done so, it would have been under the impression that the person principally implicated in it was alive to answer for himself. But, in the *Evening Standard* of last Saturday, there appeared the following announcement respecting the mysterious correspondent whose rough - and - ready letters on American affairs have for some time enhanced the columns of that journal:—

DEATH OF "MANHATTAN."

In the last very brief letter from our New York correspondent, "Manhattan," published some days ago, the writer mentioned that he was suffering from ill health. At the same time he had been summoned before Major-General Dix, charged with taking an unfavourable view of the Northern cause—placed under arrest—paroled for a few days, till the President had been consulted with as to the fitting punishment due to the crime of differing in opinion from the Government. Such was the position of affairs with our correspondent at the date of his last communication. We were prepared for a breach in the continuity of his correspondence through the influence of the despotic military authority now ruling the Federal States, but did not anticipate its entire cessation, caused by a power against which there is no appeal. Death has stepped in and released "Manhattan" at once from his arrest and parole, and any subsequent designs that the Government of Washington might have formed in regard to his case. We regret to have to announce to our readers the fact that "Manhattan" expired, somewhat suddenly, at his own residence in New York, on the 25th of last month. The complaint producing the fatal result was congestion of the bowels. On the 28th, three days after, his body was consigned to the dust in Greenwood Cemetery. "Manhattan," at the time of his death, was in the 50th year of his age. He leaves behind him a widow and one

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child. We say nothing at present of the literary character of our late correspondent, whose communications were marked by a vigour and honesty that might well compensate for the absence of some of the graces of style that are at all times desirable and advantageous in literary composition. In his personal relations with his fellow-men "Manhattan" was acknowledged by all to be generous in the extreme; and in the large circle of his friends his premature death is sincerely lamented. Our readers, also, we are sure, will hear with regret of the decease of one whose vivid—if rough—pictures of Transatlantic life they have so often read with interest, and who so identified himself with his correspondence as to create in the minds of his readers an impression of thorough personal acquaintance.

Whether our contemporary's estimate of the literary merits of the late "Manhattan" or our New York Correspondent's estimate is to be received as the true one, or whether the truth lies between the two, the reader has the means of judging for himself. Our New York Correspondent's protest against the assumption that "Manhattan's" novel is a representation of New York society was certainly required. An impression does prevail here that New York and other cities of America are given up more than similar communities here to the sway of those low elements—called rowdiness and the like—of which "Manhattan's" novel is at once a description and an example. This impression is to be attributed partly perhaps to the fact that few among us possess a sound and extensive acquaintance at first hand with American society; but it is certainly largely owing to the fact that so many accounts of American society written in books or by newspaper correspondents, both before the war and since its beginning, have been in one strain. It is right and natural that an American, feeling the injustice of this, should resent it and see cause for reproach in it. For our part, we think the mere fact that our correspondent so indignantly disowns "Manhattan" and Manhattanism of greater worth than the particular arguments he uses. It would matter little what parts of the earth had produced the individuals that form "Manhattan's" group of worthies if it were true that New York is the sort of place where they would naturally congregate and function as they do in "Manhattan's" book. But it matters much that a New Yorker should feel the representation to be an insult and a libel. If there were to be detailed inquiry into the causes among us of that obstinate misconception of which our correspondent complains, we are of opinion that one thing that would have to be considered would be how far Manhattanism itself—*i.e.*, that peculiar style of writing of which "Manhattan's" letters and his novel are an example—is a literary phenomenon native to America.

CURRENT LITERATURE.

ARCHBISHOP WHATELY.

[FIRST NOTICE.]

Memoirs of Archbp. Whately. By W. J. Fitzpatrick, J. P. (Bentley.)

Miscellaneous Remains of Archbp. Whately. Edited by Miss E. J. Whately. (Longman & Co.)

Selections from the Writings of Dr. Whately. (Bentley.)

MR. WILLIAM JOHN FITZPATRICK is the "author of 'Lady Morgan: her Career, Literary and Personal,' and of 'The Life, Times, and Contemporaries of Lord Cloncurry.'" He is therefore, it may be presumed, known to the world; but we own to knowing nothing of him except what we have gathered from his "Memoirs of Archbp. Whately;" and, from a careful perusal of that work, we infer that he sometimes undertakes tasks for the due performance of which he has no qualifications. If, at any rate, the Archbp. could have selected his biographer, Mr. Fitzpatrick is exactly such a person as he would not have chosen. His style is of itself sufficient to injure well-

selected matter; for his slipshod English and general flippancy would be very suitable to the funny writer in a third-rate magazine. The following sentence—one of a thousand—may justify our severity and save the trouble of further criticism of Mr. Fitzpatrick's literary ability. He is speaking of the Archbishop's habit of "trying the metal and temper of the clergy" among whom his lot was cast by "trifling questions of logic." "Some," we are told, "cleared the questions in steeple-chase fashion. Others stumbled and tumbled, and, in striving to get upon their feet again, were laughed at immoderately by the great gun which had prostrated them." It is rather hard that the life of a writer whose style was invariably clear and simple should be recorded by a person who cannot see anything absurd in the idea of a "great gun" bursting into laughter. But defects of style are easily forgiven in a biographer who has collected together valuable matter. This, unhappily, Mr. Fitzpatrick has not thought fit to do. It would not be true to say that his book does not contain some things which are worth reading; for in its pages are set down a good number of Whately's sayings: but of Whately's life it tells almost nothing. That the Archbishop's manners were rough and ready; that he often made puns; that at grave parties he kicked his legs up upon chairs before him, and occasionally, in the vehemence of discussion, broke to bits the furniture of the Castle—are the sort of facts which Mr. Fitzpatrick notes carefully. On the Archbishop's life, thoughts, and writings he throws no light. Of Whately's correspondence he gives but a single private letter; and he does not give, we think, even one of the many letters which Whately must have received from the eminent men with whom he was connected by friendship. Petty personal spites, also, peep out throughout the whole book. Many pages, for instance, are consumed in pointing out the foibles of Archbishop Magee. Nor does the writer heartily admire his own hero. Though constantly praising the Archbishop, he as constantly points out little defects which a candid opponent would be sorry to force into prominence. That Whately was fond of flattery; "that 'ditto' rather than 'therefore' was the general murmur heard round the archiepiscopal table;" that, though his motto was "Be just and fear not," he was largely influenced by favouritism in his appointments,—is the sort of information which readers will gain from Mr. Fitzpatrick's pages. After a careful perusal of them they will know literally less of Whately than if they had studied his character simply through his works. Happily "The Miscellaneous Remains of Archbishop Whately," which consists of extracts from his commonplace-books, supplies, in a sense, a life of their writer. They were, of course, written for Whately's own eye alone, and for that very reason possess a peculiar interest, and give a special insight into his intellectual and moral nature. Every considerable man has some sphere in which he specially appears at his best. Some men are seen best in their works; others, like Arnold and De Tocqueville, in their letters; whilst others, like Whately, leave most of themselves in their private notes and commonplace-books. All the merits of Whately's writings—their clearness, their point and vigour—are seen in even greater perfection in the notes which were to furnish material for greater works than in the greater works themselves. What might escape a hasty reader's attention is the amount of mental biography to be found in pages which were not meant to be biographical. The source of Whately's strength, as also of his defects, lies in the vigour with which he followed out the dictates of his own nature. This is seen even in a point which has excited more attention possibly than was due to it. Every one has heard, and all who have looked through Mr. Fitzpatrick's pages will have read, about the Archbishop's manner. The mere oddities of a famous man are in themselves of little interest, except

to persons of very little minds; but, in the case of Whately, his manner becomes a matter of real interest, from the account which he himself gives of his origin. In an essay on consciousness he tells how, when young, he was tormented by consciousness, and by ill-directed efforts to improve a naturally uncouth manner. "I suffered," he writes, "all the agonies of extreme shyness for many years; and, if the efforts to which I was continually stimulated had been in any degree successful, or had been applauded as such, I should probably have gone on to affectation, and have remained conscious all my life; but, finding no encouragement, I was fortunately driven to utter despair. I said to myself, *Why should I endure this torture all my life to no purpose? I would bear it still if there was any progress made—any success to be hoped for; but, since there is not, I will die quietly without taking any more doses. I have tried my very utmost, and find that I must be as awkward as a bear all my life in spite of it. I will endeavour to think as little about it as a bear, and make up my mind to endure what can't be cured.* . . . From this time I not only got rid of the personal suffering of shyness, but also of most of those faults of manner which consciousness produces, and acquired at once an easy and natural manner, careless in the extreme, rough and awkward—for smoothness and grace are quite out of my way—and, of course, tutorially pedantic, but unconscious, and therefore giving expression to that good-will towards all men which I really feel." The history of his manner is, as it were, the history of his thought and life. The real merit of his essays is certainly not their grace. That is not in his way. It is not their subtlety. In subtlety, for instance, they fall far short of the compositions of Mr. Helps. Nor have they the fulness or richness or profundity of Bacon's; and therefore he never perhaps appears to greater disadvantage than when we read his notes to Bacon's Essays. Their real merit is that they are clear, hard, independent thoughts. You may think, and often rightly enough, that Whately is utterly in the wrong; but you cannot read a single page of his which does not give you a distinct thought which, whether it be new or old, trivial or weighty, challenges your agreement or contradiction. It may not, for instance, be a very profound piece of advice—"If you are crossed in love, whether by being jilted or otherwise, resolve not to marry, or engage yourself for a year and a day;" still it is a good tangible maxim, which, unlike most general principles laid down by essayists, may be acted upon; and no one can read it without pausing for a moment to think whether it be or not justified by the reasons given by Whately in its favour.

Whately himself believed his ruling passion to be benevolence. In a sense he was probably right in this view of his character; and his profuse charity proves that, in his benevolence, as in everything else, he was not content with mere feeling. Still, if benevolence is to be called his ruling passion, it must be granted that his good-will to mankind took the form of wishing, above all things, to free them from the dominion of "muddle-headedness." To expose errors—to track out fallacies—was at once the labour and the amusement of his life. This trait is seen in nothing so clearly as in his jokes. He did not possess either much imagination or a strong sense of humour. His wit almost always consisted either in some extremely meek statement of some common-sense principle—such as his constantly repeated remark "that many men speak because they want to say something, not because they have something to say"—or else in the construction of logical traps. Of the success with which Whately laid such pitfalls Mr. Fitzpatrick is constantly writing. The neatest we remember is the following:—A company of *savans* were set by the Archbp. to solve the problem "Why white sheep ate more than black." Many answers were given, till Whately provided the easy

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solution—"Because there are more white sheep than black." From the desire to get rid of and expose mental confusion arose probably the peculiarity (which he himself has noticed) that he was always learning the elements of different sciences, as well as his fervent zeal for education in general. It was, however, impossible that this passion for freeing men from error should not also have led to what is apparent enough in the commonplace-book—a certain contempt for the mass of mankind because of their want of common sense. "The generality of men are," writes the Archbishop, "as good and as wise as the generality;" and, if this was all that could be said for men, he found still less praise due to women, who "wanted totality," "argued wrongly from right premisses, and poked the fire from the top," and who, if Whately is to be believed, never "invented anything but Thwaites's soda-water." Indeed, at the bottom of Whately's mind seems to have run a vein of unhappiness and almost bitterness, of which readers of his works hardly suspected the existence. His lively conversation must have made many think him a happy man; yet, "to me," he writes, "anything which produces much annoyance seems to have a direct tendency to produce gaiety of spirits, and deep-felt happiness must, I am inclined to think, be a calm and serious thing. I sympathize fully with the comfortless, careless, hopeless gaiety."

Πάντα γέλως καὶ πάντα κύνις καὶ πάντα τὸ μηδέν
Πάντα γάρ ἐξ ἀλάγων ἔστι τὰ γηγενεῖα.

Natural temperament was the great cause of this unhappiness, to whatever extent it may have existed; yet a certain sense of failure seems to have embittered the latter part of Whately's life. The great scheme of education to which he was devoted had fallen, in his judgment, to ruin. Human folly had been too strong for him; and, when an acquaintance told him, "I at least never threw stones at you," then came at once the bitter retort, "But you held the clothes of those who did."

THE SCOT ABROAD.

The Scot Abroad. By John Hill Burton, author of "The Book Hunter," &c. Two Volumes. (Blackwood and Sons.)

IN the two volumes before us we have another important contribution to the elucidation of the history of Scotland—a field in which the author has already reaped many brilliant and well-won triumphs. No one possessing any liking for the curiosities of history and biography can fail to be gratified by this most interesting *mélange* of archaeological gleanings.

The migratory nature of Scotchmen has long been a threadbare sarcasm; and we are all familiar with the illustration of this ubiquitous character in the ideal Caledonian who is to be found bestriding the North Pole. But, in the earlier days of their history, there was one special country to which these adventurous sons of fortune mainly resorted, and where they long enjoyed an extended success and renown. The ancient alliance of Scotland with France forms one of the most curious and interesting episodes in the chronicles of both countries during a period of nearly two hundred and fifty years, or from the beginning of the fourteenth century to the Reformation. To an account of this league, and its accessory circumstances, the first volume of Mr. Burton's work is devoted. It will serve as a most useful pendant to the graphic delineation of "the Scot abroad" with which Sir Walter Scott has furnished us in "Quentin Durward."

There is a time-honoured legend of the Emperor Charlemagne having entered into a league with Achaius, king of Scotland, for the purpose of obtaining professors for his universities, the "Land o' Cakes" being, even in those days, it would seem, distinguished for its literary capabilities. In reality, the story is not more authentic than that of the expatriated toads and snakes which St. Patrick banished from Ireland.

The first practical connexion formed seems to have been by the famous Sir William Wallace, who, as is now well ascertained, paid a visit to France—doubtless, on a diplomatic mission—and on whose person, after his betrayal into the hands of the English, there was found a safe-conduct passport from King Philip. It was not, however, till 1326, twelve years after the battle of Bannockburn, that the initiation of an alliance between France and Scotland was regularly effected by treaty. In this document, as quoted by Mr. Burton from Rymer, the French sovereigns entered into a compact with the Scottish kings "in good faith as loyal allies, whenever they shall have occasion for aid or advice, in time of peace or war against the King of England and his subjects." On the part of the Scots it was stipulated that they should be bound "to make war upon the kingdom of England with all their force whenever war is waged between us and the King of England." Nearly a hundred years afterwards, in 1424, when the chivalrous Henry V. of England had established himself as ruler of France, then reduced to the lowest ebb of misery and desolation by the contending factions of the Orleanists and Burgundians, we find an effective succour rendered to the invaded country by the arrival of a body of Scottish troops under the command of John Stewart, Earl of Buchan. These hardy soldiers exhibited signally their powers at the battle of Baugé, in Anjou, where the English sustained a disastrous defeat; and they further maintained their military renown in the subsequent bloody engagements of Crevant and Verneuil. In the last-named battle they suffered severely, and from the survivors of the fight it is said that Charles VII. formed the celebrated Scots Guard, which figures so prominently as an institution of the ancient French court, and more especially in the reign of Louis XI. Mr. Burton thus describes the position which it held:—

According to the old courtly creed of France, the privileges of the Scots Guard had an eminence that partook of sacredness. Twenty-four of them were told off as the special protectors of the royal person. They took charge of the keys of the chamber where the king slept and the oratory where he paid his devotions. When, on a solemn progress, he entered a walled town, the keys were committed to the custody of the captain of the guard. They guarded his boat as he crossed a ferry, and were essential to the support of his litter when he was carried. On ordinary occasions two of them stood behind him; but, in affairs of great ceremony—the reception of embassies, the conferring high honours, the touching for the king's evil, and the like—six of them stood near the throne, three on either side. It was deemed a marked honour to them that the silk fringe with which their halberts were decorated was white, the royal colour of France.

The contingents supplied to the French armies by Scottish troops were reciprocated on various occasions by expeditions from France to Scotland; but the result was by no means mutually satisfactory. The poverty of North Britain and the inclemency of its climate, combined with the rough and unpolished manners of the people, rendered it but a distasteful abode to the gay sons of France, who, moreover, in their mode of obtaining supplies for the commissariat, found themselves grievously balked and harassed by the resistance of the sturdy Scottish peasantry. Accustomed in their own country to deal as they pleased with the wretched serfs and country people, who were generally only too happy to escape torture and death in addition to the despoiling of their goods, the French troops had to endure the mortification not only of being successfully opposed in their depredations, or being afterwards forcibly stripped of such plunder as they had managed to secure, but likewise of being amenable to the constituted authorities for these acts of military license. The Scottish people, indeed, as we are informed by Froissart, regarded the presence of the French soldiers with jealousy and aversion, deeming themselves quite capable of fighting their own battles without the aid of foreign supernumeraries.

With the sixteenth century and the Reformation the long-maintained alliance came to a close. The subversion of the Catholic religion, and the relations formed by the Protestant party with Queen Elizabeth as the bulwark of the reformed faith, introduced a new connexion, afterwards ratified by the union of the British crowns in James VI.; whilst the influence of France, exerted in furtherance of the ambitious designs of the Guises and the re-establishment of Popery, tended more and more to alienate from that country the minds of the majority of the Scottish nation. Had the Huguenot party gained the ascendancy, and thus enabled Henri IV. to ascend the French throne and govern on Protestant principles, the result might have been very different. The short period during which the hapless Queen Mary reigned as sovereign at Holyrood may be regarded as the *finale* of the French connexion in Scotland. The correspondence afterwards maintained between the countries was chiefly through the partisans of the ancient faith, and in later times through the adherents of the exiled Stuart family.

The effects of the alliance between France and Scotland were of too superficial a nature to exercise any marked influence on the language or manners of the latter country, though several of its most important institutions were thus originated. The Scottish legal system, founded so essentially on the civil law of the Roman Empire, was introduced through the channel of a French compilation or digest. The Court of Session likewise was established on the model of the ancient French Parliaments, and many of the forms of Scottish legal procedure were derived in the same manner. The Universities of Scotland—more especially King's College in Aberdeen—were constructed on the system of the University of Paris; and to this day, in the collegiate establishments of Great Britain, much of the forms and nomenclature used in France and other countries during the Middle Ages is preserved. The ancient domestic architecture of Scotland also bears unmistakable traces of the French *châteaux* and other edifices from which it was imitated. Even as regards language, many social terms in the Scottish dialect were introduced from France. Some curious instances of these are cited by Mr. Burton. Thus, the well-known word *Hogmanay*, applied to the last day of the year, when children are in the habit of wandering from house to house to solicit gifts, is believed by him, and we think on good grounds, to be derived from *eguimene* or *equinené*—a term still used in various districts of France to denote a similar custom. The national Scottish dish the haggis comes from the French *hachis* (minced meat); the *how-towdy*, or male chicken, which our readers may possibly remember as one of the delicacies served up at the suppers in the "Noctes Ambrosianæ," takes his queer name from *hutandieu*, signifying a fowl of this sort. *Ashet* (a dinner-plate), from *assiette*; *jigot*, applied to a leg of mutton, from *gigot*; and *jocteleg* (a clasp-knife), from "Jacques de Liège," a celebrated maker in the olden time—occur among other examples.

The second volume of Mr. Burton's work is more strictly in accordance with the title, and is occupied with an account of those Scotsmen who, in various capacities, have made themselves illustrious in foreign lands. It is subdivided into four departments or chapters, bearing respectively the titles of "The Scholar and the Author," "The Soldier," "The Statesman," "The Artist," as indicative of the different fields in which they won renown. In regard to the earlier competitors for fame, it is necessary to keep in mind that, previous to the eleventh century, many individuals bearing the designation of Scots were in reality natives of Ireland, a colony from which, settling in the sixth century in the south-west Highlands, ultimately increased and strengthened to such an extent as to give the name of the mother country and its inhabitants to Caledonia. "It was not probably," Mr. Burton

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remarks, "until the thirteenth century that the word Scot or Scotsman was exclusively used in its present sense." The historian Marianus, the celebrated divine of the ninth century, John Scotus, or Erigena, and the missionary monks St. Kilian and St. Gall appear all to have been Irishmen. With the famous Duns Scotus, however—who, in 1307, carried triumphantly, in the University of Paris, the doctrine of the Immaculate Conception, which was authoritatively settled by the Church of Rome only a few years ago—Mr. Burton claims stoutly the relationship of countryman. This great schoolman inaugurates the series of Scotsmen who made themselves eminent abroad. He died at Cologne, the university of which he is said to have founded.

The names of John Mair, Hector Boece, and George Buchanan form prominent figures in the group of scholars in Mr. Burton's Walhalla. The first was a doctor of the Sorbonne, and is known as the author of a history of Great Britain. Boece is famed still more as the author of a history of Scotland, first published at Paris in 1526, but which, in many respects, is little better than a romance. The *vraisemblance* which he contrived to give to his wondrous narration of the origin of the Scottish monarchy—tracing its founder back to Gathelus, a Grecian prince who married Scota, the daughter of the Pharaoh who was drowned in the Red Sea—found him ready credence and admiration even with men of learning. Mr. Burton thus passes judgment on him:—

So it came to pass that Boece has been one of the most successful of impostors. He took the world by a kind of calm insolence essential to great success in the function called humbugging. He found in the arid pages of his predecessors the raw outline of a fabulous history of Scotland, and he filled it up with so much life and character that the world could not help believing in it. Even the sarcastic Erasmus put faith in Boece, and Paulus Jovius thought him equally eloquent and erudite. He abounded, no doubt, in the supernatural, but it was in the manner suited to the age. To its aptness there is this supreme testimony—that Shakespeare wove the threads of his weird narrative into the tragedy of "Macbeth." His influence on our history has been wonderful. As we shall see, Buchanan adopted his luxurious pictures, chastening the language in which they were narrated, and adapting them, by an occasional twist, to the exemplification of his own political and ecclesiastical doctrines. This fictitious history found its way into all foreign works of historical reference when the fictitious histories of other nations had been curtailed; and it came to be the fashion that Scotland was looked on as the most ancient of the European nations, carrying the dynasty of her kings and a connected series of political events far below the birth of Christ.

A great part of the life of the celebrated George Buchanan was spent on the Continent; and it was chiefly from the presses of France and Holland that his works were given to the world. Having studied at Paris, he acted for a time as tutor to the Earl of Cassillis, and became afterwards a professor in the College of St. Barbe. When James V. arrived in Paris to lead home his young bride Magdalene, he succeeded in persuading Buchanan to return with him to his native country. But he soon quitted it again for foreign shores, and continued to reside abroad till he reached the mature age of fifty-five. During this period he officiated for several years as professor of "the humanities" in the College of Guienne, at Bordeaux, and he also held for a time, along with his brother Patrick, a chair in the University of Coimbra, in Portugal. It was not long before the persecuting measures of the Inquisition made him glad to secure his safety by retreating from the country. A romantic story is told of the Holy Office compelling him, as a penal infliction, to compose his celebrated translation of the Psalms!

During the seventeenth century the period of the Thirty Years' War witnessed the migration from Scotland of many adventurous young men—frequently cadets of noble families—to seek their fortunes under

the banner of the great Gustavus Adolphus. Many of the commanders who bore a distinguished part in the subsequent civil wars in Britain received their training in this school. Not unfrequently it is said that the Scots, whom the pursuit of their fortunes thus led to the Continent, adopted the discreditable profession of mere mercenary troops, selling their services to the highest bidder without any regard to the justness of the cause which they espoused. Such is the representation given us of a Scots trooper of the seventeenth century in the person of the renowned Dugald Dalgetty, though Mr. Burton would fain believe that Sir Walter Scott has here depicted an exception as a specimen of a class.

Among the adherents of the Jacobite cause whose political tenets led them to enter into foreign service, none are more noted than the brothers Keith, the elder of whom inherited the title of Earl Marischal, and the younger became ultimately the celebrated Field-Marshal of Frederick the Great. Having been implicated in the project of their relative, the Earl of Mar, in 1715, to overthrow the Hanoverian dynasty, they were compelled to escape to the Continent, where, after a variety of fortunes, they entered the service of the King of Prussia. Frederick appears to have retained throughout a high opinion of the capabilities of both the brothers; but it was to the services of James, the younger of the two, that he was most indebted.

A most interesting epitome is given in the work under notice of the career of General Patrick Gordon, who, the son of a landed proprietor in the district of Buchan, went to the Continent to push his fortune, and, after a succession of romantic adventures thoroughly befitting a hero of romance, ended by taking service with Russia, where, in process of time, he became the favourite commander of Peter the Great, and the principal agent in enabling him to strengthen and consolidate his sovereignty. He was also mainly instrumental in saving Peter from a conspiracy to murder him on the part of the Strelitzers or household troops, who likewise were shortly afterwards, by the aid of Gordon, subdued or exterminated.

During the eighteenth century another Scotsman was the means of rendering important services to Russia. We extract the passage relating to this individual: it is one of the most pleasing in the book:—

At a much later period Samuel Greig, another Scotsman, gave a helping hand to the waxing power of Russia. He appears to have been the son of a merchant sea-captain or skipper in Inverkeithing, where he was born in 1735. He was bred to the sea-service, but seems to have been amphibious in his combative capacities, as his most important service to Russia lay in military engineering. His entrance into the Russian service was quite legitimate. He was a lieutenant in the British navy at the peace of 1763, with fair chances of moderate promotion, when the Russian government applied to the British for the loan of a few officers to help to improve their own navy. Greig, one of these, soon made his capacity felt, and was intrusted with high commands. The old Fifeshire skipper's name of Charles was dragged out of its obscurity to give the usual Russian patronymic of nobility, and the young officer became Samuel Carlovich Greig. It is odd to find one of the few notices of this remarkable man in the memoirs of the late Rev. Christopher Anderson, the historian of the English Bible. Mr. Anderson's mother was a relation of the Greigs, and was able to certify of the old skipper's wife, after her son had gone on a career so widely different from his early surroundings, that "his mother's supplications in his behalf had followed him in that career so perilous to piety; and she lived to hear from his own lips, on a visit he paid her late in life, that he had not forgot a father's instruction or a mother's prayer." He was made commodore of the Russian fleet in the Mediterranean in the war with the Turks in 1769, and thus became a great, perhaps the greatest, instrument in the annexation of the Crimea, where so many of his countrymen were to leave their bones, after fighting to undo what he had done.

We have referred to the principal salient points in Mr. Burton's two volumes.

Further notice might yet be taken of Mr. Burton's accounts of the statesmen and artists of Scottish origin who have exercised their vocation in foreign lands. In taking leave of the work, we cordially recommend it as extremely pleasant to read, and unusually full of combined erudition and humour.

"IN THE SILVER AGE."

In the Silver Age: "Essays—that is, Dispersed Meditations." By Holme Lee. Two Volumes. (Smith and Elder.)

"SI l'on perd la danse à trente ans, on acquiert la liberté. Heureux ceux qui font durer pendant quarante ans ce crépuscule qui sépare la dernière jeunesse de la première vieillesse. Car c'est l'âge d'argent, pendant lequel on fait tout ce qu'on veut, et l'on dit ce qu'on pense."

Our author chanced upon this passage—from "an essay by a lady of English blood and French breeding"—and we are led to infer that it suggested the title of the book. She was charmed with its simple truth, she tells us, and felt it to express her own unexpressed sentiments upon the subject. "Is it not appropriate often," she asks, "notwithstanding all the dissatisfied maundrings we have lately heard touching the tedium of middle life?" This is an incidental remark made in the body of the work. In the preface we are simply told that the essays of which these volumes are composed were written under a "gentle pressure" from friends; that they were produced in "a desultory, lingering, aimless way;" and that they contain "the philosophy of a working woman's life." In most respects, indeed, but names and dates, they are evidently autobiographical. The career of a teacher—the author's practical vocation—is not likely to include many events; and those indicated are of a tranquil character, disturbing in no way the calm, clear current of thought and feeling, which flows in a harmonious whole, though diverging into different streams, and falling into separate chapters.

Whatever worldly trials the author may have undergone, she has nought to say upon the subject. There is no trace, indeed, that she has ever seen trouble in a material form. The pictures presented are those of a mind fully occupied—disciplined to work—and meeting monotony with resources of its own. Not that "Holme Lee" is insensible to outward influences. She takes the keenest delight in natural objects—in the woods, in the fields, in the quiet green lanes, in all the pleasant English scenes in which she has lived; and these she paints in colours so carefully subdued that, when the sunshine falls upon them now and then, you know it is in the necessary course of things, and, however gay the tints, you thoroughly believe in their brightness. There is not a line written for "effect" in the whole course of the work. But our author could not paint so well if she were a lover of the picturesque only. The landscape in her mind is always a "landscape with figures." Not figures put in for artistic purposes; but men and women, and especially children, with whom she seeks kindly associations. She would not put the conventional woman in the red cloak upon her canvas, and leave her there, with no other mission but to "carry off" some other object. She would talk to that conventional woman, inquire into the condition of her cottage, take an interest in her husband, pet the children, and give them cherries (not sufficient to make them ill, perhaps, for a preceptress gets into a way of denying herself enjoyments); and, if they wanted socks—well, she would send them at once, without waiting for Christmas and publicity. Sometimes she may be deceived by designing distress, as in one instance which she mentions, albeit forbearingly. Twins may well be a source of embarrassment to a large family living in a small house, with an income to match; but the accession of dual daughters should scarcely be a pretext for plunder, even under those adverse circumstances; and it pains us

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to learn that a prolific female in humble life took a too pecuniary view of the visitation, and made a victim of a charitable lady. That lady, however, is too noble to dwell upon such disappointments, and, rather from what we gather than from what she tells, we know that the little repulse did not prevent her from doing good in other directions. Her charity, moreover, was of the most charitable kind. She would risk giving, even to the undeserving. She had a gardener who bore an awfully bad character. She was not aware of the fact when she engaged him, but heard of it afterwards. Good, kind, well-intentioned people warned her against him; even the clergyman of the parish spoke to her on the subject. But the man, as far as she saw, always behaved well, and did his gardening conscientiously. So she had never the heart to dismiss him, and, we may be sure, risked reproach and even scandal on account of her weakness. But who shall say what good that weakness may not have done the gardener?

All the pictures in the work are not drawn from village life; and, even when such life supplies the background, the author finds objects in front to suggest general ideas. Here is a good remark upon education, which is too apt in these days, among the lower and lower middle-classes, to take a Literary-and-Scientific-Institution character, making its recipients merely *knowing*, and leaving them with a lamentable want of knowledge and a loathsome amount of presumption:

I am not yet fully persuaded that much book-learning is so essential to the well-being of the rising generation as it is the fashion to suppose. The end of education and training is plainly fitness for the duties of the station to which we are born and called. In fact, I think book-learning has acquired a somewhat fictitious value in this age which experiment will by-and-by lower very materially. Handicraft skill and household cunning are far more to the purpose in the lives of those men and women who must earn their bread by labour and servitude than is a hazy confusion of imperfect literature. Your working man cannot define the meaning of *aesthetic*—probably never heard the word—but neither can you make a lock, turn a door-handle, drive a plough, nor build a wall. Your well-found servant-maid trips seriously in her grammar, whether written or spoken, but she can serve you a comfortable dinner, take motherly care of your children, sew, scour, brush, and garnish to perfection. It is not within the limits of the ordinary human capacity to do all things equally well; and I am old-fashioned enough in my ways of feeling to prefer useful, practical knowledge and aptitude in working-folks to accurate spelling, to complicated arithmetic, to lists of fixed stars, to geography, history, or even muslin embroidery; and my reason why will go into a nut-shell.

Of the author's large-hearted charity and sound views upon education we have an example in the following:

What incredible stories used to circulate amongst us when we were young about the enormous cruelties to soul and body that went on secretly in these nuns' houses! Surely it is a weak mistake to tell such falsities to children? When their thinking-time comes, and they begin to find out how their belief has been imposed upon, the generous-minded fling over truth and fables together, and overdo their sympathy and respect for the misrepresented creed and its professors. To be Turk, Jew, Infidel, was less desperate and unholy, according to those little lying books, than to belong to that Great Christian Church which holds its doctrines by the interpretation of Rome. We were cozened into all manner of exaggerated and ignorant fancies respecting it, as gross in their way as any of the artifices that were exposed and denounced. One jesuitry is as mischievous as the other, and comes to its inevitable issue amongst young, impetuous thinkers in a forlorn rejection of all ready-made systems, and a seeking out of a new profession of faith for themselves. Well, if they seek it only in the holy text-book of Faith, Hope, and Charity, by which all Christians stand, whether they be ranged under Pope or Protestant.

There is an admirable chapter called "Dutch Pictures"—recollections of past scenes in the author's life—which many a person

will be the better for reading. We can give only the conclusion.

I can paint no more Dutch pictures to-night, for the pale, shrouded shadow that falls on my palette and changes all its tints to mourning gray! Into the twilight fade the old familiar places and the old familiar faces all but one—the best old face of all—the good old mother's face.

"I think people die faster now-a-days than they used to do, mother."

"No, child. It is Time that quickens its pace as we advance in years. Then the former friends who were young with us drop off, and we have not the heart to make new ones. There are not many left of those I knew when your father brought me home to this house after we were married. I have outlived them nearly all. When you were a baby, I remember,"—and so her voice wanders into the stories of long ago, and I listen as in a dream while the past lives again and is the present. For a little while, a very little while, and then it vanishes into dim Shadowland and is gone.

They are charming chapters—those in which the writer takes her first, and perhaps her only holiday. She goes to Paris and the Rhine in company with a friend of her own sex. They take a very quiet view of the Continent; but she who holds the pen finds time to appreciate and even to admire; to "take down" the scenery in the old faithful way of description, to lament over the mischievous manners of too many of our countrymen, and even to make political reflections—as in some terrible remarks upon the Emperor of the French. A picture of a pair of British tourists travelling out the honeymoon is enough to make any sane man miserable; but we cannot help extracting it as a frightful example. The writer is at Antwerp and in the rain.

Wearied out at last, I called a *fiacre* and drove to the church of St. Jacques, outside the gates of which stood a youthful English couple under umbrellas in the heavy rain. The pretty girl-bride looked fussed, fevered, and anxious, and her despotic Turk of a very young husband was saying just as my *fiacre* stopped—"Now, if it is more than a franc for both of us, I shall not go in." The beadle came up a minute after to unlock the gates. "Two francs for the three," said the official, without question asked, probably supposing us one party. The young man looked at me and I looked at the young man, and the bride looked at both of us, and the beadle looked at all three. I had heard the Turk's assurance to his wife, and he had seen that I heard it; therefore my remark was only like taking up a dropped conversation—"I should have paid a franc had I been alone, and therefore it is all right: let us go in," said I; and we went in accordingly—he paying his franc and I mine. What an unpleasant companion he must have been on a sentimental journey! He was very fair and very square, very broad-faced and very short-necked, very loud and very foolish. He had a few words of clumsy French and a great many of blustering English. The church was being whitewashed, and certainly looked deplorable in its swathements and scaffoldings, but it was all a take-in altogether, he proclaimed; he never saw anything so meretricious in his life as this carving and gilding and painting and marble. And pray who was this fellow Rubens who had got a picture for his monument? He could not see anything in him—what horrid weather it was, and come along, Clara, what are you stopping there for? Clara was stopping there to rest a minute on the edge of one of the workmen's tressels, but she came along at his bidding, though with an air too jaded and spiritless even to feign an interest in what she saw. He asked what ailed her, as if her evident fatigue aggrieved him; but he listened for no answer, and she did not open her lips to make one. There was some thought and feeling in her face; but she was already cowed into a patient wife: perhaps she had learned, even in this little space of her married life, that it would be worse than useless to struggle against the selfish dulness of such a helpmeet as fate and fortune had allotted her. I felt sorry for the poor little woman who had to travel with him further than Antwerp and longer than the honeymoon—of course they were bride and bridegroom—no sister would have put up with him as meekly as did she. We left the church together, and, as my *fiacre* drove away, I lost sight of them tramping through the mud—she dead-beat, lagging a pace or two behind her master, and holding her umbrella feebly against

the wind. To what an ordeal had they exposed young Love in this foreign trip!—why did they not go to Margate and eat shrimps?

The holiday over, the writer returns to old scenes and old associations with all the old love. Her thoughts and speculations towards the end of the work grow more sad and more solemn; but there is always a return to the cheerful charity which is the pervading feeling throughout. She finds time even for a "Dissertation on Pets"—on domestic animals, whom one must be a very great person indeed to disdain. She has an early acquaintance with a robin who exhibits a constancy to crumbs; and a tractable toad, who evinces intelligence in submitting to be only tolerated, obtains at least her esteem. To cats she is consistently partial, and her intercourse with those uncertain members of a household appears to have been marked by peculiarly favourable conditions. There are some persons, we dare say, who—to adapt a sarcasm of Macaulay—may hate their neighbour and love their neighbour's cat; but we suspect these are the exceptions. As a general rule, a partiality to animals is a representative feeling, and extends to humanity. If such testimony were wanted, these volumes would be sufficient to stamp "Holme Lee" as a true lover of her kind, and the virtue could scarcely be illustrated in a more pleasant and profitable form. The book is full of bright painting, which gains in purity by the shadow that it casts.

S. L. B.

"MILDRINGTON THE BARRISTER"— "THE GOLDSWORTHY FAMILY."

Mildrington the Barrister. A Romance. Two Volumes. (Bentley.)

The Goldsworthy Family; or, the Country Attorney. By William Gilbert, author of "Shirley Hall Asylum; or, the Memoirs of a Manomaniac," "Margaret Meadows," &c. Two Volumes. (Freeman.)

HOWEVER much the authors whose novels we have coupled may differ in their methods of working out a subject, both manage to produce compositions effective on the whole and satisfactory in their detail. Direct, yet simple and scholarly in his narrative, the author of "Shirley Hall" calls up memories of Goldsmith; while the incisive sentences, epithetic felicities, and subdued humour we find in "Mildrington the Barrister" suggest a discipleship to Mr. Carlyle. In neither author, so far as the building-up of the story goes, do we find any leaning towards the *ad captandum* school; and what there is of plot may be described in both cases as of the simplest kind. They first give us a glimpse of the psychological conformation of their heroes, if we might so speak, and then ask us to watch them in action. If we say, then, that these two novels concern themselves pre-eminently with character and its development, we shall be tolerably near the mark.

Five-and-twenty years ago, in the outskirts of the pretty village of Coombe Bassett, South Wiltshire, lived "the Goldsworthy family." In the little place we find the usual elements of country village life:—the general practitioner who sells hair-brushes, scented soap, pomatum, and cigars, as well as pills and powders; the shop-keeper who carries on, simultaneously and under the same roof, the businesses of linendraper, ironmonger, saddler, stoneware-merchant, and undertaker, and, on Sundays, performs the arduous duties of dissenting pastor to a "remarkably small flock in a proportionately diminutive chapel;" the sundry windows, owned mainly by poor widows, "exhibiting articles of children's confectionery, as well as those dull-looking balls of coloured cotton which nobody seems to buy;" the watermill; the village inn; and the neighbouring landowner, whose lady takes an active interest in the welfare of the parish, and whose governess shows laudable zeal in co-operating with the unmarried curate in his every effort at improving the natives.

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Such a place must, of course, have its lawyer; and the lawyer, in this instance, was Mr. Edward Goldsworthy, "a gentleman reputed to possess considerable wealth and a profound knowledge of his profession." He is not only clerk to the bench of magistrates, but is also solicitor and land-agent to all the surrounding gentry; but, for all his position, he is a man "more feared than liked, more trusted than respected." He was under sixty, and had a stooping walk, the result of habit. "He was exceedingly ugly, and much marked with the small-pox." His eyes were deep-set, and his shaggy eyebrows had the property, when he was thoughtful or angry, of contracting in such a manner as to conceal the organs of vision. His threadbare and slovenly appearance was rather an affectation; for, of "his hands, which were beautifully formed, he took extreme care, and they were white as a fair lady's." He was, moreover, shrewd, cautious, and a money-lender, and thought everything fair and honest which the laws of his country did not pronounce otherwise. While driving the most villainous bargains, therefore, with those of his unfortunate clients who happened to want a little ready money, he was always careful to hedge himself round from any adverse action in common law or in equity. This man's wife was proud of him and obedient to him, and appeared to hold the "country attorney in great affection and respect." In every thing she was perfectly submissive, till at last habit compelled even her thoughts into the Goldsworthy groove. This couple had an only son, and he was "insolent, self-sufficient, and intensely selfish." At the opening of the story he is twenty-one years of age; and, having, from laziness or want of aptitude, abandoned the study of the law, he is on the point of entering a crack regiment of cavalry through the interest of Lord Riverdale, a client of his father's, and whose son, a gambling scamp of the first water, is a captain in the corps, and plays an important part in the sequel. Mrs. William Goldsworthy, the well-to-do widow of the attorney's brother, who had been a physician of good repute in London, comes with her son and daughter—the one about seventeen and the other sixteen years of age—to reside in the neighbourhood. The two brothers had not been friends for many years; but, now that a reconciliation has taken place with the rich widow, and there is a chance of her becoming the client of the attorney, he spares no pains to make himself agreeable; and, as she is a worthy lady of a confiding nature, he succeeds but too readily. The Captain into whose regiment the money-lender's son by-and-by enters has a reversionary interest in the estate of Oaklands, and upon that interest Mr. Goldsworthy has advanced several thousand pounds. His first move, however, is to have the whole debt cunningly transferred to his widowed sister-in-law; for he has discovered that a direct heir, thought to be drowned, is still alive, and that the papers the Captain had furnished him with confirmatory of that heir's death are all forgeries. These facts he keeps to himself in laying before the widow the desirability of the investment, and, for a time, all goes well with the attorney. His son, for whom he has toiled so long, is an officer in a crack regiment, and mixes with the upper ten thousand upon terms of intimacy. One day, too, he will be the owner of many acres, and the son of the *parvenu* will become a squire and a gentleman. In the meantime the sublime rascalities of the attorney lead gradually to the ruin of the widow, and the studies of her fine boy have to be suspended. The Hon. Captain Riverdale, too, in spite of his gambler's cunning and his unflinching courage, finds himself beaten and befooled in the game of life, and beholds the fortunes of the country attorney rising steadily towards the zenith. The grand culmination will be in the sight of all men; for is not the attorney's dastard son, for whom he has plotted and schemed and sinned against Heaven, about to be married to a rich man's daughter,

and to settle down in the country the lord of much land? The bridal dresses are bought, the guests are invited, and the rooms are being prepared for the marriage feast, when, lo! instead of the glories of triumph, the unutterable ignominy of defeat—instead of the smile, the thunderbolt of heaven; and the grim Nemesis looks down upon a ruin of ashes.

The simple way in which Mr. Gilbert works out his story to the climax may well remind one of Defoe; for, as we wander on in the story, we are apt to forget that it is a work of art, and discover ourselves every now and then regarding it as the faithful narration of real events.

Turn we now to "Mildrington the Barrister: a Romance of Two Syrens." (Why the ugly mis-spelling of "syrens" for "sirens" in the title-page?) The author of this clever book does not believe in "the traditional perfect man, who enjoys a complete and guaranteed immunity from human weaknesses," and will have none of "such impeccable models." "The best of us, alack!" says he, "are not exquisitely logical in our moods and fancies, but will chide sourly what pleased us yesterday, and be enthusiastic over what we scowled at an hour back. Why, then, should the romance mechanic set himself to tinkering up these unfaithful paragons, these false gods of fiction, who live through their term of chapters, and never sin; for whom we can have no true sympathy, love, and but a cold religious admiration? In this view is Mildrington the barrister presented."

Our hero, then, is a thriving barrister, with chambers in Dunstan's Inn—"a sort of equity Young Lochinvar, equally distinguished in the walks of love and of that war which is waged by litigation." The advantages of birth, coupled with those of a keen intellect and a polished manner, enable him to stand well with the world, and the wool-sack itself is within the reasonable hopes of one who crowns all with such indefatigable industry. Here he is in his chambers:—

Bundling together legal subjects, he pounced upon "In re Bullock, a lunatic," with a swoop, and in an instant was standing on him, with beak and talons disembowelling him furiously. In half-an-hour he had torn out the very heart of Bullock, the lunatic; had devoured his whole interior economy, so as to rehearse the whole anatomy fluently before the Lord High Chancellor on Monday; and, tossing the remains to one side, was ready to strike at another. "Pupchington, Minors," are selected for the Happy Despatch, and in an instant are writhing in the hands of this legal slaughterer. There is not very much of substance in "Pupchington, Minors," who are flung away in a few minutes, thoroughly eviscerated. So with the rest. By eight o'clock this shambles-work is over, and Mildrington the barrister has sucked the marrow from all his victims. He is not flushed or tired with this brisk procedure; only a little breathed.

After vanishing into an inner room, he reappears by-and-bye "fresh and brilliant, with the dust and gore cleansed away," "a whole and perfect Apollo for the drawing-room;" and, after a temporary interruption from one of his own clients, which he manages with consummate tact, he is "flying through the night in his hired chariot to the new world of music—the Royal Italian Opera." But it is not for the music he appears to have come; for, after scanning carefully with his glass the whole sweep of boxes, he discovers "his special eyrie, and, as the curtain came slowly down, is away clearing a path through the crowd impetuously." Towards this special box many glasses had already been levelled; and this is what they see:—

A small oval face, almost that of a child, yet to be taken certainly as that of a girl, but so delicately and tenderly cut as to seem quite a fairy face. The hair of a yellowish gold—in itself sufficient to magnetize a legion of lorgnettes—and over all an intense devotional expression. The hands of the same delicate miniature pattern, joined in an attitude of prayer. Very perfect is this airy fairy figure, and, to those who looked suddenly, it left an impression as of a flash of golden light from the face, and of almost a purely transparent complexion.

Such is one of the "Two Syrens" (if the author will have his mis-spelling), and to this child-woman, clever lawyer though he is, Mr. Mildrington, early in the story, gets privately married. His mother, a splendid old lady, knows nothing of all this, and goes on arranging and planning for her son's settlement in life. As she has the "free disposal of some fifty thousand pounds, together with the lay advowson, as it were, of a compact little ancestral estate, with old Elizabethan mansion attached, known as Mildrington Grange," it will readily enough be seen that no ordinary amount of moral courage was required to break to her the actual state of affairs. With all his brilliant qualities, the barrister, unfortunately, lacked such courage, and the mother remains ignorant. In the meantime she has fixed on the lady whom she intends him to marry, and the very next time, after his engagement to the foreign little fairy whom we have seen at the Opera, when he goes to his mother's he meets Marion Boleyn, who is Syren (with a *y*) number two.

He entered the drawing-room carelessly; and, it being pretty far gone into the winter, he found an artificial moon already at the full, and all things suffused with the soft *modérature* effulgence. Here was Queen Semiramis on her throne, and beside her a pale Eastern princess of somewhat lowlier degree.

Mildrington recollects perfectly that languid, peaceful figure which seemed to be rising from the light foam of a white muslin sea; recollects also the fine oval of her face, and also that pale brown hair, so soft and smooth, not separated with a hard distinctness from her forehead, but fined off with a delicate gradation. He had taken with him also a general sense of elegance and unobtrusive refinement, which he contrasted with rough abundance of coarser charms which he always associated with those of lower degree. Above all, there was nobody who could pass by those strange eyes, so full and round, reposing in a deep haze or atmosphere of their own; through which the mere vulgar inquisitor might strive and strive and yet never pierce. As he entered she measured him from the ground upwards, rather letting the full round eyes fall on him dreamingly than making any positive exertion to look at him. There was no artificial start, or *empressé* giggle, or cascade of superfluous smiles, or gush of sham delight. She was not staggered or confounded by the sudden entrance of an earthly archangel; not dazed—nay, not even fluttered or confused. One Monsieur X. had entered, one Mr. A. B. C. had made a third—that was all.

Under such circumstances does Mr. Mildrington the barrister hold on his career; but how he fares and flounders our readers must discover for themselves. Some of the character-painting in the novel is excellent; we would instance particularly Churstone Boleyn and the description of the proceedings at Churstone Castle. Whoever has perused the book will desire further acquaintance with a writer who is at once brilliant and truthful.

AUTOBIOGRAPHY OF MR. CHARLES KNIGHT.—VOL. II.

Passages of a Working Life during Half-a-Century: with a Prelude of Early Reminiscences. By Charles Knight. Vol. II. (Bradbury and Evans.)

THIS new instalment of Mr. Knight's autobiography is fully equal to the first in interest and the charm derived from freshness and simplicity. It is a pleasing, limpid narrative of the busiest and most important period of Mr. Knight's life—that of his connexion with the Society for the Diffusion of Useful Knowledge, when he was in constant intercourse with some of the foremost men of the day, united with him in the prosecution of a common object most honourable to all parties, and relying to a great extent upon his capacity and experience of business. Before attaining this position, however, he had had to struggle with misfortunes, the nature of which is sufficiently indicated by their connexion with the ill-starred year 1825. The following anecdote is very characteristic of the time:—

On the 6th of December I had been at Windsor. Returning to London by the afternoon

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coach, I learnt that the banking-house of Williams & Co. had stopped payment. They were the bankers who transacted the business of Messrs. Ramsbottom and Legh, the partners in our sole Windsor bank, and large brewers. I was upon intimate terms with both these gentlemen, and I dreaded the consequence to them of this unexpected calamity. Late at night they both arrived at my house in Pall Mall East. We spent several hours in anxious consultation ; but it was at length agreed that Mr. Legh should immediately return to Windsor, to countermand an order that had been given for the closing of their bank on the morning of the 7th. It had seemed impossible upon the first receipt of the disastrous intelligence to prevent a fatal run upon them ; for their resources, beyond the regulated supply of specie and banknotes to pay their own well-worn pieces of paper—the ordinary currency of the town and neighbourhood—were now locked up in the unfortunate London house. Mr. Ramsbottom was one of the members for the borough, very popular, and of unimpeached credit. He and I set out on an excursion, west and east, to seek the assistance of bankers and other capitalists, his friends. In the Albany we found the partners of one firm, that of Messrs. Everett, deliberating by lamp-light. A few words showed how unavailing was the hope of help from them : "We shall ourselves stop at nine o'clock." The dark December morning gradually grew lighter ; the gas-lamps died out ; but long before it was perfect day we found Lombard Street blocked up by eager crowds, each man struggling to be foremost at the bank where he kept his account, if its doors should be opened. We entered several of the banks where the counters were surrounded by the presenters of cheques, and were witnesses to the calm which sustains the honest English trader in the hour of difficulty, even as it has sustained many a naval commander when the ship has struck upon a sunken rock, and his own safety is the last consideration. There was a London office of Messrs. Ramsbottom's brewery ; and here we found a considerable sum that, through the prudence of the principal clerk, had not been paid in on the 6th to their banking agents in Birch Lane. We decided upon a plan of action, the artifice of which was justified by the necessity of the case. I took my seat in a post-chaise with my treasure—something less than a thousand pounds—and was whirled to Windsor in a couple of hours by four horses. As I changed horses at Hounslow, or stopped at turnpikes, I proclaimed, "funds for the Windsor Bank." The news spread down the road in that extraordinary way in which news, good or bad, is promulgated. I drove triumphantly into the yard of the Bank, amidst the hurrahs of a multitude outside, to whom I had proclaimed my mission. There was a meeting at the same time taking place at the Town Hall, at which my townsmen entered into resolutions declaring their opinion of the solvency of the firm, and the necessity of not pressing upon them in the hour of difficulty. The bank was saved.

An Irish bank is said to have averted a catastrophe by paying all demands in red-hot sovereigns ! By the time the first creditor had made some attempts to secure his money the run upon the bank had become a run out of it, and by the time the sovereigns had cooled the panic had cooled also.

The panic of 1825 killed the publishing business of 1826. A prophecy of Lovell Beddoe's, writing to a friend in 1824, was amply fulfilled, though in a different sense from that intended ; and "fog, blight, and hail," in sinister succession, ravaged the "dullard months." Many eminent publishing houses disappeared entirely ; others died, as it were, down to the root, reserving new leaves for better times. The effect on Mr. Knight was first to enforce a temporary suspension of activity, and then turn it into a new direction. After his removal from Windsor, he had commenced in Pall Mall as a publisher of general literature, the most remarkable book he brought out being, perhaps, Mudie's "Babylon the Great," that forerunner of the amusing sketches of Mr. James Grant. He had had the offer of a work of greater importance—the letters and reminiscences of Byron, edited by the poet's early friend Dallas. The executors, however, interfered and stopped the publication, Hobhouse observing "that, if individuals were not spoken of with bitterness, and if opinions were not very freely expressed in these letters, they were not like Lord Byron's letters

in general." The matter came before Lord Eldon, who decided "that, if A. writes a letter to B., B. has the property in that letter for the purpose of reading and keeping it, but no property in it to publish it." The printing was accordingly interrupted : but an abstract was published ; and, though Mr. Knight does not mention the circumstance, we have an impression that Mr. Dallas brought out the original work on the Continent.

In the midst of these Chancery proceedings a Captain Parry was announced. "A fine rough subject"—as Byron designated this "fire-master who was to burn a whole fleet"—came into my private room, with a leathern bag slung over his shoulder. He threw it on the table, exclaiming, "There you have the best book that any one can write about the Right Honourable George Gordon, Lord Byron." He opened the wallet ; handed me some of the illiterate scrawl ; vaunted again and again his friendship with the Right Honourable George Gordon, Lord Byron—always naming him by his titles at full length ; and was very much astonished when I declined having anything to say to the affair. Captain Parry found some person to prepare his MS. for the press. An action of some sort arose out of the publication ; and I was called as a witness to prove the nature of the contents of that leathern bag, Parry having maintained that he was the sole author of the book. The most remarkable part of this piece of literary manufacture was a ribald description of Jeremy Bentham running up Fleet Street pursued by a notorious woman called "The City Barge." Parry had indoctrinated his scribe with his own hatred of the Utilitarians of the Greek Committee in London, who sent out printing-presses and pedagogues in more plentiful supply than Congreve-rockets. Byron writes on the 8th February, "Parry says B.... [? Bentham] is a humbug, to which I say nothing. He sorely laments the printing and civilizing expenses, and wishes that there was not a Sunday school in the world."

This Parry is described by Trelaney as "a rough burly fellow, never quite sober, but no fool, and with a fund of pot-house stories, which he told in appropriately slang language ; he was a mimic, and amused Byron by burlesquing Jeremy Bentham and other members of the Greek Committee." It is fair to say that there is nothing "ribald" in Parry's book as published. The description of Bentham running up Fleet Street is sufficiently amusing. It was the philosopher's wont to break out into a round trot whenever he found himself out of doors, perhaps with the design of typifying the march of intellect. He cannot have taken it amiss that others should have followed his example.

To return to Mr. Knight :—The utter prostration of the book-trade in 1826 led him to decline the business of a general publisher and revive a former scheme for the publication of a "National Library." The project was to have been carried out in conjunction with Murray ; but unexpected difficulties arose, and it never advanced beyond the prospectus. It proved, however, the means of determining the complexion of Mr. Knight's future life by marking him out as the man for the Useful Knowledge Society, just commencing its career under the inspiration of one who might have passed for the animated epitome of the whole body. Mr. Knight thus records his introduction to Henry Brougham :—

At Windsor, in November, I received a letter from Mr. M. D. Hill, wishing me to come to town immediately, as he had mentioned my plan of popular books to Mr. Brougham, and to a committee for the encouragement of such a project, and that he thought great things might be done. Of course this communication brought me instantly to London ; and I was very quickly introduced by Mr. Hill to Mr. Brougham. That interview is indelibly impressed upon my memory with all its attendant circumstances. I had never come across the renowned orator in private life, or had seen him under an every-day character. There was an image in my mind of the Queen's Attorney-General, as I had often beheld him in the House of Lords, wielding a power in the proceedings on the Bill of Pains and Penalties which no other man seemed to possess—equivocating witnesses crouching beneath his withering scorn ; mighty

peers shrinking from his bold sarcasm ; the whole assembly visibly agitated at times by the splendour of his eloquence. The Henry Brougham I had gazed upon was, in my mind's eye, a man stern and repellent ; not to be approached with any attempt at familiarity ; whose opinions must be received with the most respectful deference ; whose mental superiority would be somewhat overwhelming. The Henry Brougham into whose chambers in Lincoln's Inn I was ushered on a November night was sitting amidst his briefs, evidently delighted to be interrupted for some thoughts more attractive. After saluting my friend with a joke, and grasping my hand with a cordial welcome, he went at once to the subject upon which I came. The rapid conception of the features of my plan ; the few brief questions as to my wishes ; the manifestation of a warm interest in my views without the slightest attempt to be patronizing, were most gratifying to me. The image of the great orator of 1820 altogether vanished when I listened to the unpretentious and often playful words of one of the best talkers of 1826—it vanished, even as the full-bottomed wig of that time seemed to have belonged to some other head than the close-cropped one upon which I looked. The foremost advocate of popular education made no harangues about its advantages. He did not indoctrinate me, as I have been bored by many an educationist before and since, with flourishes upon a subject which he gave Mr. Hill and myself full credit for comprehending. M. Charles Dupin said to Mackintosh, after a night in the House of Commons—"I heard not one word about the blessings of liberty." "No, no," replied Mackintosh, "we take all that for granted." So did Henry Brougham take for granted that he and I were in accord upon the subject of the Diffusion of Knowledge.

"The Steam Intellect Society," as Mr. Peacock laughingly christened the Association, was one of the most characteristic births of its age. Rarely has a more genuine zeal for improvement animated the youth of any nation ; never, perhaps, has such zeal been more sober, practical, and utilitarian. The young men of that generation took up the work of human improvement where their predecessors of 1791 had been compelled to leave it off. The floods of revolution and reaction had equally subsided ; the good seed remained unspoiled ; and the fortunate period of 1828-36 reaped a crop of substantial amelioration. Few periods have been more fruitful in homely, practical reforms, or more distinguished by the impetus given to the dissemination of knowledge. Few bodies can boast of having effected more good than the Useful Knowledge Society ; nor was any great work ever carried on in a more disinterested spirit, more alien to all consideration of profit, or politics, or sectarianism. If all was not accomplished that might have been—if something of what was accomplished disappointed anticipation in its results—if penny magazines still require something to bring them to the million, and mechanics' institutes something to bring the million to them—if Mr. Knight himself confesses that he had "formed an oversanguine estimate of the benefit that was likely to result from the general diffusion of the ability to read"—such partial failures are inherent in the nature of things, and should cause no uneasiness to those who have but submitted to the conditions of human existence. Future philanthropists will rectify what the men of 1830 left imperfect, and will in turn bequeath ample materials to the criticism of their successors.

"Sith every action that hath gone before
Whereof we have record trial did draw,
Bias and thwart, not answering the aim
And that embodied figure of the thought
That gave't surmised shape."

The publications of the Useful Knowledge Society only formed a part of those which embodied the general thirst for knowledge and met the wants of the general love of reading, compelled in some sort into a new channel through the cessation of those brilliant displays of imagination and genius which had held the public enthralled for twenty years. The stimulus imparted by Byron and Scott survived them, and pages might be filled by the enumeration of the Libraries, Magazines, and Cyclopedias with

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which publishers sought to gratify it. Mr. Knight recounts his own services to the Society he represented with modesty and conciseness. He first conceived the idea of his excellent Almanac and Companion, which was prepared for the press with incredible celerity, and soon put down much of the foolish and noxious literature with which it competed. Then followed the "Library;" then the "Penny Magazine," to this day the best repertory of miscellaneous information in our language; then the "Penny Cyclopaedia," in its present shape the best cyclopaedia we possess, but which, unfortunately, caused a serious loss to the publisher; then the "Pictorial Bible," "Shakspeare," "Arabian Nights," "History of England;" finally, Knight's "Monthly Volume." Mr. Knight ingenuously acknowledges defects in some of these publications; but, when the variety of hands employed is considered, the general standard of merit must be pronounced surprisingly high. As a body of popular reading they are simply invaluable, and the stimulus they afforded to cheap art is not the least among their many merits. We must refer our readers to Mr. Knight's pages for a detailed account of them, and must take our leave of him with a few more extracts, omitting many which we would have gladly transferred to our pages:—

Difficulties of a Cyclopaedia.—The essential difficulty of making the contributions at once brief and complete was discovered when the experiment came to be tried for a few months. It was impossible, moreover, to offer an adequate remuneration to a competent scholar or man of science, when it was said to him—You must give us the very cream of your knowledge; you must pour out the fullest information in the most condensed form of words; your articles must nevertheless be readable and perfectly intelligible to the popular mind; and yet, under these difficult conditions, you must be paid at a certain rate per page. This "solatium," not low as compared with reviews and magazine articles in reference to the mere number of words, was very low if the merit of the Cyclopaedia was to consist in extreme compression, whilst the review and the magazine conductors would allow of any amount of expansion not altogether extravagant. The plan would never work. It would pay the gardener to grow dwarf pear-trees and peach-trees, but it would not pay the writer to produce dwarfed articles that, like the rarities of the hot-house and conservatory, should be perfect in form, if not in size, bear good fruit, and not die very prematurely. A very clever and accomplished author, Mr. Samuel Phillips, thus described the issue of this experiment: "When the Cyclopaedia was started, the public were invited to pay their penny a-week, and to seize the opportunity of securing, not only a valuable, but also an incomparably cheap publication. 'Useful knowledge' was to be 'diffused' by a society appointed for the express purpose, but it was not to be 'diffusive.' It was to be poured abroad, but in such a form as should instruct, not weary or perplex the recipient. If we remember rightly, eight good compact volumes were to contain the substantial food for which the working mind was pining. Before one volume, however, was completed, the Committee thought it expedient to hint that it must 'be observed that the plan of the Cyclopaedia had been rather enlarged.' After a year the plan had enlarged so much that the rate of issue was doubled. It was no longer a penny a-week, but twopence. After three years it was quadrupled—fourpence a-week instead of twopence. Had the original plan of a penny weekly issue been persevered in, it would have taken exactly thirty-seven years to complete the business."

Miss Martineau.—I have reserved the mention in these "Passages" of my earlier intercourse with Miss Martineau till I could associate her name with a period at which I, more fully than before, comprehended the energy of her character, the fertility of her genius, and the rich variety of her knowledge. I had become slightly acquainted with her in 1830, when she was seeking a publisher for her "Illustrations of Political Economy." The Committee of the Society for the Diffusion of Useful Knowledge were then as opposed to works of imagination as if they had been "budge doctors of the Stoic fur," whose vocation was to despise everything not of direct utility. In a year or so, the house in which she dwelt with her mother in Westminster was frequented by crowds of visitors of rank and talent eager to pay their homage to

the young authoress, whose little books went forth monthly in apparently inexhaustible profusion, delighting many readers who did not care to be instructed, and satisfying the discreet few by the soundness of their conclusions. Previous to her voyage to America in 1835, I frequently met Miss Martineau at the house of Mr. Bellenden Ker. I mention this with many a vivid recollection of the charm of her conversation. Her deafness was so neutralized by the rapidity of her perceptions, that it almost ceased to be embarrassing to herself or her hearers.

Critical Sagacity of Mr. Croker.—In the postscript to Twelfth Night I had said, advertizing to a letter printed by Mr. Collier in his "New Facts," "There was one who knew Shakspeare well—who, illustrious as he was by birth and station, does not hesitate to call him, one of the poor players of Blackfriars, 'my especial friend'—who testifies decidedly enough to the public estimation of his domestic conduct." That letter purported to have been written in 1608 by Lord Southampton to Lord Chancellor Ellesmere. I must give another extract from Mr. Croker's correspondence with me on the subject of Shakspeare, to show how carefully this friend watched my progress, and with what critical acumen he anticipated the objections of the present day to discoveries of this apocryphal character. "I observe you quote and rely upon the letter signed 'H. S.' discovered among Lord Ellesmere's papers by Mr. Collier. If that letter be genuine I must plead guilty to a great want of critical sagacity, for somehow it smacks to me of modern invention, and all my reconsideration of the subject, and some other circumstances which have since struck me, corroborate my doubts. Mr. Collier is, of course, above all suspicion of having any hand in a fabrication, but it appears that one person at least, and perhaps more, had access to the papers before him, though it would seem that the particular bundle appeared not to have been opened since it was first tied up. In short, I see such strong external evidence of authenticity, and, on the other hand, such internal evidence (in my judgment) of the contrary, that I am puzzled."

Introduction of the Electric Telegraph.—How well I remember the ignorant wonder with which, travelling from Windsor to London by the Great Western, I looked upon the erection of tall posts at regular intervals along the line, and, in answer to the inquiry of a foreigner as to their use, told him I thought that they were intended for gas-lamps to light the railway. These mysterious standards were for the application of Mr. Cooke's patent for insulating the wires which had been previously placed in iron tubes, buried beneath the ground.

NOTICES.

The Fisherman's Magazine. June and July. Edited by Cholmondeley Pennell. (Chapman and Hall.)—THIS is a magazine which will be widely welcomed, and would make fishers of us all were we to listen to its siren-like voice, telling of gentle streams and rapid rivers, Highland pools, and Norwegian streamlets. Mr. Pennell, however, very skilfully baits for many readers who may never find themselves defined by holding a rod with a worm at one end of it; and naturalists, as well as anglers, will find themselves surely hooked if they so much as look at the contents. We cannot do better than transcribe the following for the information of those of our readers who either want Highland fishing or an idea of the reading they will find in this magazine:—"With the exception of the Sutherland rivers and a few others, it is practically useless to attempt salmon fishing in the Highlands without the regular appliances for the art—namely, a pair of fishing trousers with outside stockings and shoes, or wading boots, a reel with 80 to 100 yards of line, a rod capable of throwing 15 to 25 yards of it at a fair cast, a clip or gaff, and a fly-book containing a few flies of diverse dressing, and, what is at least as important, of different sizes. Thus provided, find out the sort of water you are to fish and the style of man who is to be your guide. To do this, the first rule is not to be in a hurry. The south wind may be blowing deliciously over the scented heather, and communicating just the right ripple to the stream; it may touch every nerve in your frame with delight; nay, so tremulous and eager is the joy of finding yourself on the banks of a noble stream with wind and water favourable, that you may be hardly able to steady your eye and hand to thread the casting line. But, for all that, try to be cool before Donald; have your flask at hand. . . . Donald knows the very stone behind

which your fish is probably lying, and, unless he takes an interest in you personally, may suffer you to fish carelessly where you ought to do so 'painfully,' and so baulk your sport. . . . So, when you come to the river-side, take a comprehensive glance at the pool, commend it in a general way, remind Donald that he must have seen many a goodly fish taken out of it, let him wet his whistle before he wets your boots, and offer the use of your well-filled tobacco pouch. By such means his heart will warm to the day's sport—he knows he has a right sort of fellow in hand—and, with the fag end of the lucifer match with which he has lighted his pipe, Donald will direct your attention to the big stone 'fornent' the bush beside the tree, or some such well-known mark where 'he should ought to be.' Depend upon it Donald is right; you will waste time and energy if you fish where he tells you it is of no use doing so. One other counsel and we have done—fish quickly, that is, move on at least two steps at every cast; come over the best parts of the pool a second or even a third time with a smaller and perhaps a different kind of fly, rather than disgust fish by offering them, cast after cast, a lure which, if they wanted to take it, they would take it at the first dash. The wise fisherman will, of course, however, take the rule as liable to exceptions; at the spots which one is told to *fish painfully*, as Robert Shortnead of the Robin's Nest calls it, human nature won't stand taking two free full steps at a cast; and, again, it has sometimes happened to us that, when the line was at its full stretch and the hook well sunk, there has been a perturbation in the strain, though none in the surface water, as if the hook and casting-line had been sucked into a small whirlpool at the bottom of the river. Such a sensation should be treated reverently: how it is produced we do not know; but a speculative turn of mind suggests that a fish has moved in the depths and wheeled off abruptly when immediately below the casting-line. In such a case it is prudent to let the line complete its circle and stand for a minute or two at rest. Then repeat the cast, keep your point low, and possibly you may experience what Mr. Russel says has been maintained in cool print to be 'the most exquisite sensation of which this mortal frame is susceptible'—namely, the first tug of a salmon."

Thoughts of Home; or, Counsel and Consolation for Expatriated Invalids. With some Remarks on Climate. By Lady Charlotte-Maria Pepys. (Skeffington.)—LADY CHARLOTTE-MARIA PEPPYS writes in such pleasant flowing cadences that her sentences fall like sweet music on the ear of the invalid; and the true spirit of piety, which pervades all she writes, is sure to strike a kindred chord in the heart. Her book is free from anything like cant, unfortunately so common in books intended now-a-days chiefly for invalids and convalescents; but the same application of Scriptural truths and teachings, which is, perhaps, the greatest charm in the devotional writings of Bishops Jeremy Taylor, Patrick and Ken—books upon which her style is evidently formed—are no less the chief charm in the pages of these "Thoughts of Home." It is impossible to read the book through without feeling the writer's sincerity in all she utters. Besides the devotional sections of the work, Lady Pepys gives us, as a sort of appendix, her experiences of "Climates" in which she more particularly touches upon Palermo, Crete, and Kaiserwerth, which seems likely in time to become a coveted winter abode for invalids suffering, or supposed to suffer, from pulmonary complaints. The description of Kaiserwerth and its sisterhood of gentlewomen, attending the sick as those of gentle education and refined minds alone can do, is quite one of the gems of the book. It ends with an appeal on behalf of the Sisterhood, which is sure to be responded to. "It would be a terrible loss to the East," says her ladyship, "did this house close like the one at Beyrouth; and even short of that, were it compelled to diminish the circle of benevolence. For our own sakes let us encourage the noble work of the Deaconesses—the Kaiserwerth Sisters—and not only imitate and learn from them, but also give cordial support to this institution now established in London, and to this excellent and hard-working branch at Alexandria." The book, which is elegantly got up, is sure to be welcomed by the large class to whom it more especially addresses itself.

Wakefield Worthies; or, Biographical Sketches of Men of Note connected, by birth or otherwise, with the Town of Wakefield, in Yorkshire. By the Rev. J. H. Lupton, M.A., Fellow of St. John's College, Cambridge, and Second Classical Master in the City of London School. (London: Hamilton; Wakefield: Micklethwaite. Pp. 257.)—

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MR. LUPTON interrupts his biographies occasionally to describe to us the country round Wakefield, and to show us something of the soil from which his heroes sprung. Nor is he neglectful of the customs, manners, and general state of the town at different periods; and, from the abundance of the notes and the great diversity of the authors quoted, it is evident that the information conveyed is of a trustworthy kind. From his classical as well as his antiquarian lore—from his poetic instincts as well as from his genial and reverential nature—Mr. Lupton is just the man to write a nice interesting book about the "Wakefield Worthies." John Radcliffe, of library fame; Richard Bentley, the critic; Sir Martin Frobisher, the gallant sailor of Queen Elizabeth's time who commanded the *Triumph* when the Spanish Armada threatened our shores; the late Mr. Moxon, the publisher; and a host of others, not forgetting Goldsmith's imaginary but immortal "Vicar," all hailed from the good town of Wakefield, and were all of them good men and true. The volume will find favour beyond the bounds of Yorkshire.

Stansfield: a Tragedy. By Samuel Drake Roberts. (Published for the Author by S. Clegg & Co., Heckmondwike, and W. Kent & Co., London.)—THIS tragedy of modern life opens with Sir Everard Digby, one of the characters, soliloquizing thus:—

Tis strange—a most unwanted restlessness
Disturbs my mind with dark and strange forebodings
Of coming evil and calamitous things.
Is there a visible cause which thus annoys me,
Or am I victimized with besotted fancies?
A prey to signs? Well, be it as it may,
I do most strongly feel a vague misgiving
That some affair impends which I suspect
Will be allied to trouble.

Sir Everard is right. There enters to him at that moment Mr. Philip Stansfield, to ask the hand of his fair daughter, Edith. Sir Everard rather likes the notion; but there is the impediment that Philip's younger brother, Mr. Arthur Stansfield, is in favour with the same young lady. To make a long story short, the younger brother has the elder murdered; and this and the natural sequel make the tragedy. It is partly in blank verse and partly in prose for the parts intended to be rougher or more comic; and the whole is dedicated "To the memory of Shakspeare." Here, by way of further specimen of the blank verse, is another passage from Sir Everard soliloquizing:—

I could have wished that circumstances had
Been somewhat otherwise. I do not like it,
That two such brothers—strange fatality!—
Should be affected with the selfsame object.
There's danger in't. Yet I will not despond,
But, with a full reliance, lean on Him
Who never fails to succour those that ask it.
Let me dismiss it from my mind: sufficient
For the day is the evil thereof.

Here is another bit of soliloquy—Arthur after his brother's murder:—

"Tis done!—tis done!—tis done!—the deed is done!
And I undone! Oh that 'twere yet to do!
What horrible fiend was it whose fiendish whispering
Has duped me out of all my hopes o' the future!
Hell! thy deep-founded vaults will ring with laughter!
A twofold murderer in one short, brief hour!
A son—a brother!—can it be reality?
Am I awake—awake? Oh, terrible fact!
Oh, sickening fact! oh, wicked, wicked, wicked!
Avenging Deity, let retributive lightnings
Strike the self-consciousness from marred humanity,
And sink me to a brute whose natural instinct
Keeps him from killing kindred! Smite, ye flashes!
Retaliating thunders, leave the elements—
Crush me from observation!

We should fancy that this will be a sufficient sample of Mr. Roberts's tragedy.

The Golden Grove: a Choice Manual, containing What is to be Believed, Practised, and Desired or Prayed for, etc. By Jeremy Taylor, D.D. (J. H. & J. Parker).—OF our books of devotion which take rank amongst the sacred classics in English literature Bishop Jeremy Taylor's "Golden Grove" is one of the most prized and treasured. It has been said of Bishop Taylor, by one who knew him well, that "he had the sagacity of a prophet, the reason of an angel, and the piety of a saint, added to which he had devotion enough for a cloister, learning enough for an university, and wit enough for a college of *virtuosi*." Upon the decline of the royal cause, and the dispersion of the friends and adherents of Charles I., he was ejected from his living of Uppingham, in Rutlandshire, and retired into Wales, where he kept a school, finding an asylum at Golden Grove, in Carmarthenshire, the seat of the present Earl of Cawdor, but then the residence of the loyal and liberal Earl of Carbery; hence the name on the title-page. "During the year 1654," says Bishop Heber, "he expanded his 'Catechism for Children' into the beautiful Manual which, in honour of the hospitable mansion of Lord Carbery, he has entitled 'The Golden Grove.' This elegant edition is reprinted from that of 1680, collated with the first edition of 1655 and the folio of 1657, and has had the Scripture references all verified. Composed for the use of the devout, especially of younger

persons," the work, upon the Restoration, became deservedly popular with Churchmen. It is well timed to make it at present again accessible to Christian readers.

The Abbeville Jaw, an Episode in a Great Controversy: being a Paper read before the Hull Literary and Philosophical Society. By J. L. Rome, F.G.S. (Longman & Co.)—HERE are eighty-four flippant pages and an appendix about this jaw! The author, who evidently possesses very few of the "crotchets" of "scientific men" is "quite clear" about one thing. Sir Charles Lyell has failed to establish his thesis in his recently-published work. "The liberality with which he uses hypothesis to do the work of fact—the way in which he parades alleged facts which are either doubtful in themselves or doubtful in their bearing upon the argument—the readiness with which, when pressed with a difficulty, he abandons that darling dogma of a uniform rate of operation of natural forces which must lie at the foundation of anything approximating to a reliable physical chronology—these and other considerations have convinced me that, whatever Sir C. Lyell's advocacy may have done for the antiquity of man question, it has not produced a demonstration."

The Christ of the Gospels and the Christ of Modern Criticism: Lectures on M. Renan's "Vie de Jésus." By John Tulloch, D.D., Principal of St. Mary's College, St. Andrew's. (Macmillan and Co.)—AMONGST direct answers to M. Renan, this volume will not easily be surpassed. It is short, and sumptuously printed; the style is animated, pointed, and scholarly; the tone fair and appreciative; the philosophy intelligent and cautious; the Christianity liberal, reverent, and hearty. Dr. Tulloch begins by treating M. Renan's book as the fruit and consummation of the French positivist philosophy, as Strauss's was of German Pantheism. He sketches a clear contrast between Positivism and the faith of a Christian. He then endeavours to put the evidence for the miracles of the Gospel on its right footing. Afterwards, he examines M. Renan's criticism, his theory of the origin of Christianity, and his idea of the character of Christ. Dr. Tulloch's book is sure to be widely read, and may be recommended without reserve for popular reading.

A Hand-Book of School Management and Methods of Teaching. By P. W. Joyce, A.B., M.R.I.A., Head Master, Central Model Schools, Dublin. (Dublin: M'Glashan and Gill. Pp. 209.)—MR. JOYCE, while giving us the results of his own experience both as a teacher and an organiser, has very wisely incorporated in the volume the most important of the valuable lectures delivered by P. J. Keenan, Esq., late Head Inspector of National Schools. Part I. treats of house furniture, systems of organisation, &c.; and Part II. of methods of teaching. The volume ought to be placed in the hands of all teachers; for the conclusions at which Mr. Joyce has arrived are the results of the large experience of one who appears to have special aptitude for teaching.

PUBLICATIONS OF THE WEEK.

- ADAMS (W. H. Davenport).** Famous Regiments of the British Army: their Origin and Services. With a Sketch of the Rise and Progress of the Military Establishment of England, and Brief Memoirs of Eminent British Generals. With Illustrations. Fcap. 8vo., pp. 320. *Hogg.* 3s. 6d.
- ATLAS.** Philip's Australian Atlas. Fol. *Philip.* 31s. 6d.
- BABE (The)** and the Princess, and other Poems for Children. By the Author of "I'd Choose to be a Day." Fcap. 8vo., pp. 64. *Griffith and Farrar.* 1s.
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- BEAVEN (James, D.D.)** Questions upon Scripture History. Fourth Edition, Revised and Improved. 18mo., pp. xxiii—143. *Rivingtons.* 2s.
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- EDWARDS (Edward).** Chapters of the Biographical History of the French Academy. With an Appendix, relating to the Unpublished Monastic Chronicle entitled *Liber de Hyda*. 8vo., pp. viii—176. *Trübner.* 6s.; roy. 8vo., 10s. 6d.
- FISHERMAN'S CHILDREN (The); or, the Sunbeam of Hardwick Cove.** By F. M. S. With Illustrations. 18mo., pp. 156. *Nelson.* 1s. 6d.
- FULLOM (S. W.)** Rome under Pius IX. Post 8vo., pp. viii—312. *Skeet.* 10s. 6d.
- GAMEE (John).** Our Domestic Animals in Health and Disease. Fourth Division. Organs of Digestion, their Functions and Disorders. With Illustrations. Cr. 8vo. Edinburgh: *MacLachlan and Stewart.* *Simpkin.* 6s.
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MISCELLANEA.

THE friends of the late Mr. W. J. Fox, the late member for Oldham, are getting up an *In Memoriam* fund, to which about £250 have already been subscribed. It is also proposed to bring out a collected edition of his writings.

"ABOUT IN THE WORLD" is the title of a volume of essays, by the author of "The Gentle Life," which Messrs. Sampson Low & Co. will publish in a few days.

LOVERS of falconry may now inspect, in the "Games" section of the Educational division of the South Kensington Museum, some curious hawks' hoods, of the date of the reign of Queen Elizabeth, made of embossed leather, with velvet eye-pieces, and also some metal spurs, formerly used in cock-fighting, which have lately been presented to the Museum by the Rev. R. Brooke of Gateforth House, Yorkshire.

THE recital of M. Gounod's opera of "Mirella" by the performers of Her Majesty's Theatre attracted 6977 persons to the Crystal Palace on Wednesday last. The vocalists were Mdles. Titiens, Rebow, Grossi, and Volpini, and Messrs. Santley, Giuglini, Junca, and Gassier. To-day, and on Monday next, the great fêtes of the Dramatic College will be held. Amongst the more interesting novelties are the Chimpanzee, presented to the Company by M. du Chaillu, which inhabits a roomy cage in the Tropical Department, and a complete set of cotton machinery and other mechanical operations at work daily.

MESSES. MACMILLAN & Co. announce "A Book of Golden Deeds" by Miss Yonge, a record of such acts as exhibit the highest degree of unselfishness. They also announce a "Book of Ballads" by Mr. Allingham.

THE library of the late Mr. George Burges, of Trinity College, Cambridge, the well-known Greek scholar, will be sold by auction to-day by Messrs. Sotheby, Wilkinson, and Hodge. Many of the books are enriched with MS. notes; and, if our memory does not fail us, there are several of these which formerly belonged to Porson, Parr, Dobree, and other eminent classical critics, whose friendship was enjoyed by the late Mr. Burges. There is a copy of his own edition of Plato, published in 1826, in 11 vols. 8vo., filled with MS. notes, evidently as the substratum of a new edition; also a copy of the rarer of the two editions of Demosthenes published by Aldus Manutius in 1504, and several other Aldine Editiones Principes of Greek classics; a copy of the very rare Venetian edition of the Greek text of Aristophanes, printed by Griffo in 1548, "multis metris corruptis mendisque plurimis purgata"—a book always covetted by scholars; and, above all, a sporting lot of "autograph MSS.," which forms five parcels, and is called in the catalogue "an invaluable collection to the classical scholar."

M. RENAN has published, with plates and fac-similes, "Trois Inscriptions Phéniciennes, trouvées à Oumm-el-Awamid par Ernest Renan."

THERE is a rumour of Renan's having accepted an offer of a chair in Belgium equal in every respect to the one he held at the Collège de France. Meanwhile he is busy with his "Life of Mary" and "Life of Paul."

THE French Emperor has signed a decree by which the whole Imperial Library is to be reorganised. At the same time he is busy with a project for transferring the polytechnic schools to Versailles.

An interesting discovery has just been made at Angerville, in a property belonging to M. Berryer. A labourer in digging brought to light a stone coffin, in the form of an angel, containing the remains of a human skeleton reduced to dust. Several articles of value were likewise in the coffin. M. Berryer, unfortunately, was not at once apprised of the discovery. But he succeeded in recovering a large bronze bowl, beautifully sculptured; the fragments of a silver basin, completely oxydized; a large chased gold ring, but wanting the stone which had been set in it (this was a

work of the Lower Empire); a very large horn comb, richly ornamented; some broken glass vessels; and a coin of the realm of the Emperor Gratian. This coffin, discovered not far from a very ancient road, appears not to have been alone. M. Berryer has given orders to dig the ground all round, to discover whether it was not a burial-place of the last period of Roman dominion in Gaul.

BESIDES the statue of Pelissier to be erected in Paris, another is to be executed and to be placed at Algiers.

THE Empress Josephine, Napoleon's first wife, is likewise to have a statue in Paris, on the square before the Alma Bridge.

VISCOUNT AND SENATOR DE LAGUERONNIERE intends shortly, under the aegis of Lamartine, to enter the lists as a candidate for the French Academy. He prepares for this special purpose a great literary work in two volumes. There is thus a possibility of the two representatives of *La France* and the *Débats* (Jules Janin) entering this ancient body simultaneously.

La Monde Illustré has lately distinguished itself by a long and elaborate biographical article on "Comte de Beust," whose portrait it likewise furnished. Unfortunately, however, the contributor who intended to glorify the great Schleswig-Holstein saviour pitched upon another Beust, who happens to be a mineralogist at Freiberg. The funniest part of the story is that the biographer never once smells his rat, but goes on copying and mistranslating the sketch given of the latter in the "Zeitgenossen," until he comes to the great work of the Professor on "The Saxon Mines and the Finances of State," at which juncture he exclaims, "What a man! Not only great as a politician, he is also an eminent scholar in national economy!"

PRINCE NAPOLEON is, according to the Paris papers, engaged in a history of the Napoleonidae, in which a critical résumé of their present historiographers is to be given.

THE question whether a theatrical manager has the right to refuse the entrance into the theatre to a venomous critic has recently been tried in Berlin. The court, after long deliberation, came to the decision that no one is to be excluded who pays for his ticket—not even a critic.

A NEW work on the German stage is in preparation, entitled "Ifland und Dalberg," by Dr. Wilhelm Koffka.

THE Vienna *Presse*, hitherto one of the most important political papers of the Austrian empire, has come to grief. The proprietor, Mr. Zang, who has accumulated a large fortune by judicious non-interference with the political part of the business, has suddenly taken it into his head to guide the editors in this respect. The consequence was that the whole staff—a singularly well-selected one—has left him, and that a new rival paper is going to be started, called *Die Freie Presse*.

AN important contribution to modern German philosophy is the just-published work "Aus Arthur Schopenhauer's Nachlass: Abhandlungen, Anmerkungen, Aphorismen, und Fragmente: herausgegeben von Julius Frauenstädt."

CHARLES SEALSFIELD, the mysterious Germano-American novelist whose death we recently announced, has bequeathed the greatest part of his fortune to an unknown family in Moravia.

THE latest *Heft* of Petermann's "Mittheilungen" contains a paper on Glaisher's balloon ascents and an essay by Radloff on the Kirghises.

A MONUMENTAL bust has been erected to the Silesian poet Andreas Gryphius, born 1616, at Glogau, his native place.

THE searches in the "Pfahlbauten" of the Starnberger See are proceeding vigorously; but little save "kitchen-stuff" and bronze objects have been brought to light. The most valuable spot appears to be the "Roseninsel" in the lake, in which there have been found not only remains of two of the most ancient periods—the "Stone" and the "Bronze Ages"—but also from the periods of transition to the Celto-Germanic "Iron Age" and the Roman time.

How well informed the *Allgemeine Zeitung*, the oracle of South Germany, is on English literary matters is neatly illustrated by a passage which we met with a few days ago in it ancient modern English novels, where, among other curious bits, it was stated that George Eliot was writing a new story, and that "nobody has ever found out who the author is, or even whether, as some rumoured, it is a lady or gentleman who hides him or herself under that pseudonym. In Germany the secret would not have been kept so long." We should say not.

AN important literary bequest has been made to the Cologne Town Library, consisting of fourteen MSS., besides a great number of Germanistic

works, formerly belonging to M. E. von Groote of that city. Among the MSS. there is one on vellum of the 13th century, containing the Wigenlois of Wirnt von Grasenbeg; another containing the Tristan of Gottfried von Strasburg, with the continuation by Ulrich von Thürheim, with drawings, dating before 1323; further, a Tristan, with the continuation by Heinrich von Vriburg, of the 15th century; the Songs of Mascatblüt; an appendix containing a description of the chessmen, fifteenth century; Brother Philipp's "Marienleben" and the four children of Haimon, both likewise of the fifteenth century. Among the printed books there are a Parcival and a Titurel of 1477, two very rare folios.

THE *Beilage* to the *Allgemeine Zeitung* (No. 171) has articles on the "Dresdener Shakespeare Verein;" the War in America: "Richmond und Atalanta;" and "Unser Verbündeter gegen England." The *Illustrierte Zeitung* (No. 1096) gives a paper on English life and manners, by H. König; the *Magazin für die Literatur des Auslandes* (No. 27), "Partheien und Aussichten im Englischen Parlament;" *Europa* (No. 28), "Das Reich der Aschanti," and "Neu-york während des Kriegs; Unterhaltungen am Häuslichen Herd" (No. 27), "Shakespeariana, I. und II.;" *Westermann's Monatshefte* (No. 93), the concluding paper, by H. Floto, on "Die Bürgerkriege in England und die Hinrichtung Karl's I.;" and *Das Ausland* (No. 27), "Die Englische Rettungsboote," "Der Weinstock in England," and "Die Räuberbande in Neu-Süd-Wales.

THE Vienna Academy of Sciences has decided upon editing a new and complete Corpus of Latin ecclesiastical writers, and Dr. Reifferscheid has been entrusted with the task of making new researches and collating the rarer MSS. in the libraries of Italy and elsewhere.

FRIEDRICH RITSCHL has been elected to fill the place of Jacob Grimm as honorary member of the philologico-historical class at the Vienna Academy of Sciences. The full number of the eight honorary members now consists of Böckh, Bopp, and Pertz in Berlin, Dietz and Ritschl in Bonn, Ran in Heidelberg, Guizot and Renaud in Paris.

A NEW sensation-pamphlet on the internal German question has appeared, by Dr. Held, entitled "Deutschland, der Deutsche Bund und die Deutschen Grossmächte."

A FULL description of the Prussian Revolution of 1848 is to be found in W. Angerstein's "Die Berliner März-Ereignisse im Jahre 1848: nebst einem vollständigen Revolutions-Kalender" &c.

THE Committee of last year's "Assembly of Roman Catholic Theologians and Scholars," consisting of Drs. Döllinger, Stadlbaur, Reithmayer, and Haneberg, announce the discontinuance of their meetings—for this year at least. It will be remembered that the Pope was displeased with last year's proceedings.

In a recent biography of Donizetti by Cicconetti, an Italian lawyer, the author of a biography of Bellini, we find that Donizetti wrote no less than 66 operas, the two last of which, "Gabiela di Vergi" and the "Duke of Alba," never appeared in print. The genesis of "Lucrezia Borgia" is related in this wise:—Mercadante, then in Milan, was originally engaged to write it for the Scala. But just then his eyes became very bad—indeed, he fell blind towards the end of his life. Donizetti, who happened to pass Milan at the time, found the *maestro* in great straits. He was bound by contract to finish the work within forty days, and he had not written a note. Donizetti was appealed to, and wrote it for him in less than the time required—namely, in only twenty-five days. A fortnight afterwards it was produced with immense effect.

Two numbers, "Centuria I. e II.," have been issued of "Flora Sicula Exsiccatæ, editore Augustino Todaro." The author is director of the Botanical Gardens at Palermo; and the price of each centuria is 20s.

THERE has just been published at Naples a roy. 8vo. volume of 194 pp. entitled "Documenti sulla Rivoluzione di Napoli, 1860-1862: per Aurelio Romano-Manebrini."

IN Malaga has recently appeared "Monumentos Históricos del Municipio Favio Malacitano, par le Docteur Berlanga," a quarto volume with plates and fac-similes.

To the Editor of THE READER.

SIR,—In the article on Dr. Newman's History of his Religious Opinions, in last week's READER, there are two misprints which I should be glad to be allowed to correct. In the sentence, "It will require many who so regard it to raise their whole notion of Dr. Newman's character," *raise* should be *revise*. And, in the quotation, "To Thomas Scott I almost lost my soul," *lost* should be *owe*.—J. L. D.

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SCIENCE.

CAHOURS ON THE RESPIRATION OF FLOWERS.

M. CAHOURS has recently presented to the Paris Academy another contribution to vegetable physiology of the greatest importance. Following up his investigations into the respiration of fruits, which we lately brought to the notice of our readers, he now deals with that of flowers, and has solved many questions which the researches of Priestly, Sennebier, De Saussure, and Boussingault had left open.

Whilst the green parts of plants effect, under the influence of light, the decomposition of carbonic acid, the carbon of which they assimilate while they let the oxygen escape into the atmosphere, the coloured parts, on the other hand, consume the oxygen to form carbonic acid; so that, in virtue of one of the most admirable of the harmonies of nature, the composition of the atmosphere which surrounds us is not perceptibly modified. But, if we have long known that every flower exposed to the atmosphere develops carbonic acid at the expense of the oxygen of the air, the modifications which the phenomenon undergoes in the varied circumstances under which it is possible had yet to be inquired into. Thus, for instance, all flowers of equal weight or equal surface consume, under equal conditions, equal quantities of oxygen; but do they produce a similar proportion of carbonic acid? Again, do the same rules apply to sweet-smelling flowers as to those that have no smell at all? Does a flower grow faster in any given atmosphere under the influence of light or total darkness? Is the consumption of oxygen proportional to the temperature of the medium in which the flower grows? Does a flower consume the same quantity of oxygen in the various periods of its growth? And, lastly, what part is played by the different component parts of a flower, such as the calyx, corolla, pistil, and stamens? Some of these are the questions which M. Cahours has endeavoured to answer.

If one experimentalizes upon different flowers equally advanced in growth and of the same weight, it is not difficult to convince oneself, when they are placed under the same conditions, that the proportion of oxygen they consume in an equal amount of time is far from being the same. The odour of the flower, more or less pronounced, is a matter of small importance in the production of the phenomenon; for there are flowers which possess scarcely any smell at all which consume in a given time a greater quantity of oxygen than others whose smell is overpowering. M. Cahours was at first led to think that sweet-smelling flowers more rapidly absorb the oxygen in the air; but this fact is by no means general. On the other hand, if, everything being equal, the proportion of carbonic acid is generally a little higher when the flower is exposed to light than when placed in utter darkness, the difference is far from being so great as one would have imagined, and this difference becomes much more perceptible when pure oxygen is substituted for normal air. It very frequently happens, when the experiment is made in ordinary air, that the phenomena occur in darkness exactly as they would under the influence of a strong light. This result is very different from what is noticeable in the case of the majority of organic substances, which, equal in weight when enclosed in tubes containing an equal amount of atmospheric air, experience a far more active release of oxygen when under the influence of light than when kept in total darkness. The differences observable under these circumstances are probably owing to the fact that, in the first case, we deal with substances endowed with more or less active vitality, while in the other we are dealing with entirely inert ones. When an experiment is made on the same flower, either in complete darkness or in the light, it is incontestable that, in proportion as the temperature rises, the amount of carbonic acid produced in the same time increases in a perceptible manner. This result, which it is not difficult to foresee, is observable with regard to flowers of the most varied kinds. When the exterior temperature varies from +15 to +25 degrees the transformation of oxygen into carbonic acid is sufficiently rapid; it is, on the other hand, proportionately slow at temperatures varying between +5 and +10 degrees. At different states of development the flower does not consume the same quantity of oxygen, and does not produce the same amount of carbonic acid, but the differences observed are inconsiderable. If flowers of equal weight in bud and in bloom be gathered from the same tree and placed in equal

volumes of air, under equal conditions of light and temperature, it will be found that the consumption of oxygen is almost always a little greater in the case of the bud than the flower—a result which is not surprising, as in the first case the vital force is stronger than in the second. Still the dissimilarity is something very small.

Again: a flower is made up of several distinct portions; what is the part played by each in producing the total effect? In order to answer this question M. Cahours dissects the flower, thereby isolating its various elements, and studies the action of each in a constant quantity of normal air, comparing the results arrived at in the case of each element and in the entire flower, taking into account their respective weights, the experiments being, besides, made under perfectly identical circumstances. In operating this way on flowers whose pistil and stamens are sufficiently developed, and of which the weight is not a fraction less than that of the whole flower and corolla—such, for example, as the poppy, lily, &c., he finds that, when comparison is made between the carbonic acid afforded by the corolla and that given by the pistil and stamen, under similar circumstances, a great difference in favour of the latter is noticeable—a result which one ought to have expected, and which the simplest reasoning ought to have foretold. Lastly, independently of the carbonic acid formed by the combustion of the elements of the flowers at the expense of the atmospheric oxygen, a certain proportion of this gas is emitted, as may be proved by keeping the flowers in vessels filled with inert gases, such as hydrogen and nitrogen.

M. Cahours thus sums up his memoir:—

“Firstly, every flower left in a limited atmosphere of normal air consumes oxygen and produces carbonic acid in variable proportions whether the flower has any smell or not.

“Secondly, the circumstances under which the phenomena are accomplished being identical, this proportion of carbonic acid increases in proportion as the temperature rises.

“Thirdly, as a general rule flowers gathered from the same shrub, provided their weight is the same, produce a little larger quantity of carbonic acid when the apparatus in which the experiment is performed is exposed to the light than when placed in total darkness; but, nevertheless, in some cases this proportion is sensibly the same under both circumstances.

“Fourthly, when oxygen is substituted for normal air, the differences are less marked.

“Fifthly, the flower, while developing, emits a little more carbonic acid than when it is in full bloom—a fact which can be explained by a more powerful vital action.

“Sixthly, every flower left in an inert gas emits small quantities of carbonic acid.”

“Lastly, of the different elements which make up a flower, it is in the pistil and stamens that the greatest vital power is concentrated, as they consume the largest quantity of oxygen, and produce the greatest proportion of carbonic acid.”

ON THE ORIGIN OF THE LIGHT OF THE SUN AND STARS.

M. BALFOUR STEWART has recently communicated to the Astronomical Society a short paper “On the large Sun-spot Period of about Fifty-six Years.” Besides the well-known period of 11·2 years, Professor Wolf has found, both from sun-spot records and from those of auroræ, a longer period of about 56 years, which had its maximum in 1836. From the recent comparison instituted by Mr. Carrington we have grounds for supposing that a connexion may, perhaps, exist between the radius vector of Jupiter and the development of sun-spots, such that, when Jupiter is farthest from the sun, there are most spots. If this be true, it is reasonable to suppose that, if at any epoch both Jupiter and Saturn came to aphelion together, we ought then to have had a remarkable development of spots. No doubt both of these planets are far from the sun; but, on the other hand, they are of great mass and of considerable eccentricity. Let us suppose that we had such an epoch now; since two revolutions of Saturn are very nearly equal to five of Jupiter, 59 years afterwards we should have the same planetary phenomenon repeated, and also another remarkable development of sun-spots. So far this accounts very well for Professor Wolf’s period of 56 years. Let us now examine the dates of aphelion of these two planets, and find at what epoch, according to our hypothesis, we ought to have had a maximum of spot-frequency. In the following table these dates for both planets are given and compared together:—

Date of Aphelion of Jupiter.	Date of Aphelion of Saturn.	Difference.
1815·4	1812·1	+3·3
1839·2	1841·6	-2·4
1874·9	1871·1	+3·8

We thus see that the dates of aphelion of the two planets come closest together about 1840, which is not far distant from 1836, the date of maximum given by Professor Wolf.

This paper has been supplemented by Mr. Stewart with a short article in the *Intellectual Observer* for the present month, in which he extends these observations, which arose from an idea jointly conceived by Professor Tait and himself. He remarks:—“It has been argued that the ethereal medium which pervades space may somehow produce luminosity at the surface of large bodies, towards which it may be supposed to stream, and that some of its streams being stopped by planets or other bodies, this may occasion a variation in the light of the primary; yet how, on this principle, are we to account for the total stoppage of light for a lengthened period of time? Again, it has been supposed that our sun is fed by meteors, which, falling into his atmosphere, have their motion at once converted into light and heat. Accordingly, when a star is in a portion of space rich in meteors, its brightness will be intense; but, when in a space devoid of meteors, it will disappear. This will readily account for the behaviour of temporary stars, but it cannot easily be tortured into affording us an explanation of variable ones. In advancing our own views, let us remark that, in a case like the present, we should endeavour to connect together such phenomena as are periodical. Can these appearances, then, be in any way due to planets?” And, after alluding to his suggestion relative to the action of the planets on our sun, he goes on:—“On the whole, therefore, we are perhaps entitled to conclude that, in our own system, the approach of a planet to the sun is favourable to luminosity, and especially in that portion of the sun which is next the planet. A confirmation of this law is found in the readiness with which it may be adapted to other systems. Let us take variable stars. The hypothesis which, without being physically probable, gives yet the best formal explanation of the phenomena there presented is that which assumes rotation on an axis, while it is supposed that the body of a star is from some cause not equally luminous in every part of its surface. Now if, instead of this, we suppose such a star to have a large planet revolving round it at a small distance, then, according to our hypothesis, that portion of the star which is near the planet will be more luminous than that which is more remote, and this state of things will revolve round as the planet itself revolves, presenting to a distant spectator an appearance of variation with a period equal to that of the planet. Let us now suppose the planet to have a very elliptical orbit; then, for a long period of time, it will be at a distance from its primary, while, for a comparatively short period, it will be very near. We should, therefore, expect a long period of darkness and a comparatively short one of intense light, precisely what we have in temporary stars. Again, we have seen that in many binary systems there is a change of magnitude, and that perhaps both members change at the same time and in the same direction—a result in favour of our hypothesis; but it is to be regretted that we have not yet sufficient data for determining if the brightness is greatest when both members are nearest together. Perhaps it may now be asked, If the sun have not a large store of heat in himself, but is fed from moment to moment, have we any guarantee for the continuance of his light, or for its steadiness, which is almost of equal importance to our well-being? We reply that our sun is not the member of a binary system of small period and large ellipticity, which might give him a variable brightness, nor is he surrounded by planets that now press near to him and anon recede to a great distance, which might produce the same result. No doubt we encounter occasionally an erratic comet and are much puzzled by its great luminosity and, in other respects, strange behaviour, as it approaches our sun, but the influence of a body of such small mass upon our luminary is probably inappreciable.” So that, as Mr. Stewart further remarks, the formal law which appears best to represent celestial phenomena asserts that the approach of two heavenly bodies produces light in the same way as the approach of two atoms produces light, and the law indicated may be “merely that arrangement by means of which the visible motion of bodies is converted into light and heat, which we know from Professor Thomson are the ultimate forms to which all motion tends.”

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Messrs. Stewart and Tait have, we believe, further remarked that we have a magnetical development in the case of the heavenly bodies, and an electrical one in the case of atoms; but they do not bring these views forward, except as a working hypothesis which may ultimately throw light upon molecular forces.

SCIENTIFIC NOTES.

M. TEMPEL discovered a new comet on the 5th inst., its position being α 2h. 57m. $\delta + 18^\circ 12'$ at 2h. 15m. in the morning of that day. Its movement is small. It has the appearance of a diffused nebulosity of some 3' or 4' in diameter.

NEWS has at length been received at Khartum of that enterprising explorer Mr. Samuel Baker. It will be in the recollection of all who are interested in Nile discovery that Mr. Baker, on the departure of Captains Speke and Grant from Gondokoro, volunteered to go southward in search of Lake Luta Nzigé. His party has now been met with a few hours' march from Gondokoro; and, as a swift vessel, placed generously at Mr. Baker's disposal by Mr. Petherick, awaited his arrival at that place, we may hope soon to hear of his descending the Nile and communicating the results of his journey.

WE have often chronicled in these columns the doings of Mr. Coxwell and his balloons—doings which will send down his name to posterity, coupled with that of Mr. Glaisher, as a good friend and true to science, outdone by very few in his endeavours to help on its progress. Thus, he has quite recently constructed a balloon expressly for continuing, under favourable conditions, the high ascents which have already been so fruitful in results. We have, during the last week, learned that this noble balloon, and the car in which all the meteorological observations have been made, have fallen victims to a brutal mob, and that parts of both have been paraded in a mock triumph through the town of Leicester. This, however, is not the only cause with which, with shame and humiliation, we chronicle these doings of Englishmen. Mr. Coxwell himself has been brutally treated, and, indeed, may be congratulated upon having escaped with bare life from such a collection of rascaldom, where, it would seem, out of 50,000, there was but one man and gentleman ready to assist the two or three official preservers of the peace. Our readers, of course, have read Mr. Coxwell's letter in the *Times*, and the accounts of the outrage in the daily press. Mr. Coxwell's care for the safety of those about to entrust their lives to his keeping appears to have been the only reason for the cowardly attack upon himself and property. The respectable inhabitants of Leicester and respectable Foresters generally have but one means of purging themselves of the disgrace now attaching to them both, by getting up a subscription to make good the loss of property sustained by Mr. Coxwell.

SCIENTIFIC CORRESPONDENCE.

MATHEMATICAL CHEMISTRY.

Moffat, N.B.

YOUR very able report in last number of Professor Williamson's very elaborate lecture on the Classification of the Elements in relation to their Atomicities serves well to show, what, indeed, is becoming more and more obvious every day, that the secret of nature as to the molecules of bodies has not yet been caught. Chemists have been proceeding in this course ever since the atomic theory became popular, much more as a matter of course than of mature consideration, following in the wake of the earlier chemists, who, under the charm of the moment, adopted an abecedarian method which, even down to the present day, can be made to yield nothing more than the most ambiguous syllables.

What says the light of nature as to the structure of the molecules of bodies? Why, assuredly, as far into the secret as the microscope can carry us, we find that the most minute individualities in nature are granules or spherules. And what says the light of reason? Why, by universal consent, that nature is a dynamical system—a system of applied mathematics—and that, inasmuch as the molecules of bodies are statical combinations of elements, they will be found to possess statical structures. Now of such structures the geometrical types are the regular polyhedrons. And to the two most perfect of these, at least, we are at once led as the types of the molecules of bodies by the simplest hypothesis we can frame as to the forms of the atoms of bodies—viz., that they are equal spheres. Thus, let such spheres gather

round a common centre; the first moment we can say that the cluster is complete is when the group consists of twelve—that is, when the lines of union, supposing the twelve elements duly pressed together, constitute the geometrical dodecahedron. But let the molecule grow; it is well known that the regular polyhedron which circumscribes the dodecahedron is the icosahedron or molecule of twenty elements. Add to this theory of molecules a recognition of the law of differentiation, in virtue of which one of the axes of a molecule often requires to become prominent in order to secure the stability of that molecule in the midst of develling forces, by taking on an additional element on each pole, thus raising the number of the dodecahedron from 12 to 14, and of the icosahedron from 20 to 22, and we obtain a series of molecules which, when applied to a vast number of bodies, gives the *molecular numbers* or weights and the densities or *specific gravities* of these bodies *one and the same*. In a word, let us assume the molecule or unit volume of water AQ to consist of differentiated dodecatoms and icosatoms in one that is $AQ_{14} + AQ_{22} = AQ_{36} = 324$ when $H = 1$, and we obtain the densities of solid and liquid bodies at once as specific gravities under the same conditions as chemists have long been accustomed to obtain the specific gravities of aeriforms.

VERIFICATION.

Noble metals, &c. Molecular type, $M^{12} M^{20} = M^{22}$:

Gold	$\frac{Au_{12}}{AQ} = \frac{197 \times 32}{324} = 19.1$	Exp. 19.2
Silver	$\frac{Ag_{12}}{AQ} = \frac{108 \times 32}{324} = 10.6$	Exp. 10.5
Platinum	$\frac{Pt_{12}}{AQ} = \frac{197 \times 12 + 22}{324} = 20.66$	Exp. 20.8
Aluminium	$\frac{Al_{12}}{\frac{1}{2}AQ} = \frac{13.75 \times 32}{\frac{1}{2} \times 324} = 2.7$	Exp. 2.6 . . 2.7
Bismuth	$\frac{Bi_{12}}{2AQ} = \frac{208 \times 32}{2 \times 324} = 10.3$	Exp. 9.8
Diamond	$\frac{(C_{12})^{22}}{2AQ} = \frac{72 \times 32}{2 \times 324} = 3.55$	Exp. 3.55

Other metals. Molecular type, M_{22} , or $M_{12} M_{20} M_{12} = 2M_{22}$:

Mercury	$\frac{Hg_{12}}{\frac{1}{2}AQ} = \frac{100 \times 22}{\frac{1}{2} \times 324} = 13.58$	Exp. at zero, 13.59
Solid mercury	$\frac{Hg_{12}}{\frac{1}{4}AQ} = \frac{100 \times 12}{\frac{1}{4} \times 324} = 14.8$	Exp. 14.4

Alkaline metals. Molecular type, $M M_{12} M = M_{14}$:

Sodium	$\frac{Na_{14}}{AQ} = \frac{23 \times 14}{324} = 9.0$	Exp. '97
Potassium	$\frac{K_{14}}{2AQ} = \frac{39 \times 14}{2 \times 324} = 8.4$	Exp. '86
Lithium	$\frac{Li_{14}}{\frac{1}{2}AQ} = \frac{7 \times 14}{\frac{1}{2} \times 324} = 6.0$	Exp. '59

Halogens, &c. Molecular type, M_{12} :

Chlorine	$\frac{Cl_{12}}{AQ} = \frac{36 \times 12}{324} = 1.33$	Exp. 1.33
Bromine	$\frac{Br_{12}}{AQ} = \frac{80 \times 12}{324} = 2.99$	Exp. 2.99
Sulphur	$\frac{S_{20}}{AQ} = \frac{32 \times 20}{324} = 1.975$	Exp. 1.98
Glacial sulphuric acid	$\frac{(SO_3 + 2HO)_{20}}{2AQ} = \frac{40 + 18 \times 20}{2 \times 324} = 1.79$	Exp. 1.79
Most stable chlorhydric acid	$\frac{2(HCl + 16aq)}{AQ} = 1.111$	Exp. 1.111

And so on with hundreds of substances. Their molecular numbers give their specific gravities. Can these molecular numbers, then, be fictions? Besides, they explain everything. But I trespass with too great length.

JOHN G. MACVICAR, D.D.

PROCEEDINGS OF FOREIGN ACADEMIES.

PARIS.

Academy of Sciences, June 27.—M. FRÉMY communicated a paper on hemi-organized bodies, the object of which was to show that the bodies so named by him are endowed with a vital mobility, which explains many phenomena which are now attracting much attention among physiologists. A mathematical paper, containing considerations on a general question before submitted by him to the Academy, and showing the difference between his method and the analytical one, was read from M. Chasles. Other mathematical papers were read from Mr. Sylvester, containing additions to his previous communication "On an Extension of the Theory of Algebraic Resultants," and from M. Valz "On the Simplification of the Extraction of Roots." "Earth Currents and their Connexion with Electrical and Magnetical Phenomena" formed the subject of a long paper

from Father Secchi. It is an addendum to M. Matteucci's paper, recently presented. The general conclusion at which he has arrived is, that the variation of the currents shown by our magnetic instruments and of atmospheric electricity may arise from the same cause, which is possibly a kind of electric daily ebb and flow connected with solar action, but of which the energy in its transformation manifests itself differently to that of light or heat.

M. Dausse continued his paper on inundations and river embankments. M. Milne-Edwards presented a paper, by M. Lartet, "On the Fossil Skull of *Ovibos moschatus* found at Précy." Another paper on a kindred subject—"On the Grotto of Aven-Laurier," by M. Boutin—was presented by M. de Quatrefages.

Chemical papers were communicated by M. J. Jaillard "On the Electrolysis of Vinic Alcohol," by MM. J. and Jules Persoz "On the Nature of Tungsten," and by Mr. Debray "On the Dimorphism of Antimonial and Arsenical Acids." He remarks that there exist for these acids, as for sulphur and carbonate of lime, two molecular states quite stable at two different temperatures, and corresponding to two incompatible crystalline forms; but there is an important difference between these acids and carbonate of lime on one part and sulphur on the other. Prismatic sulphur, prepared at 110° (C.) is only stable about that temperature; while the prisms of antimonial and arsenical acid, and the rhombohedrons of carbonate of lime, formed at a greater or less temperature, are stable at ordinary temperatures, although the antimonial and arsenical acids formed at this temperature are the first octahedrons and the latter prismatic.

The Orgeuil meteor formed the subject of a letter from M. Lespiault, who has occupied himself chiefly in determining its path.

M. Dreste referred to a remark of Réaumur on the permeability of egg-shells, à propos of a former communication of M. Donné's on the subject of the occurrence of spontaneous generation in unbroken eggs.

Some other papers and miscellaneous communications were read.

LEARNED SOCIETIES.

Royal Society, June 16. Major-General Sabine, President, in the chair. — THE following were among the communications read:—"Description of a New Mercurial Gasometer and Air-pump." By T. R. Robinson, D.D., LL.D., F.R.S. — In some experiments on the electric spectra of metal and gases the author felt the want of a mercurial gasometer for working with such of the latter as are absorbable by water. That of Pepys was on too large a scale; so he contrived one more easily manageable, which can also be made to act as a mercurial air-pump. This he has done; and in the paper a full description of the new form is given as well as the *modus operandi* adopted. These operations in practice are very easy, and their result is good. Some precautions, however, are required to ensure it. When all were taken, however, the author found that, with a receiver containing 3.7 inches, the fifth operation brought the gauge (which had been cleaned and carefully boiled) down to 0.01. The sixth brought it still lower. At common pressure and temperature the electric discharge through the receiver shows no evidence of the presence of mercurial vapour; but at 0.02 it is otherwise: the discharge is greenish white, and the spectrum shows little except the lines of mercury. If the gauge were detached, perhaps this vapour might be absorbed by gold-leaf. The apparatus acts well as a mercurial gas-holder, and can deliver 18.5 inches. Like all other contrivances for confining gaseous matter by mercury, it is liable to have its contents contaminated with air by diffusion between the metal and the vessel which contains it; but, in this arrangement, the defect would be little felt. In order that it may take place, the air must pass a distance of 17.2 inches, of which 14.6 is a tube only 0.125 diameter, and the rest is in a vertical direction against the pressure of 2.6 inches of mercury. A single experiment will show how far this avails. The bell was filled with dry hydrogen, which was found to contain 0.901 of the pure gas; it was left for ten days exposed to considerable changes of temperature, and was then found to have 0.854; it was therefore contaminated at the rate of 0.005 per day—an amount of error very important, but which, small as it is, may be corrected by a means long since announced by the late Professor Daniell which has been strangely neglected. He proposed

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it to prevent the infiltration of air into barometers. If the liquid metal adhered to the surface, which it touches as water would, this action could not occur; it *wets* several metals, as copper or silver, but it also dissolves them, and becomes less fluid. Daniell, however, found that it *wets* platinum without acting on it in any injurious degree, and advised that a ring of platinum wire should be fused round the tube where it dips into its cistern—an arrangement which has been found completely successful.

"On a Colloid Acid: a Normal Constituent of Human Urine." By William Marctet, M.D., F.R.S.—The mode of extraction and the properties of an acid of a colloid nature always present in healthy human urine, and which appears destined to become of great importance in physiological chemistry, are described. After describing the process of separation the author remarks that the acid is very slow to decompose when exposed to the air. It may be considered to undergo no loss or decomposition by being boiled, as shown by direct experiment. After concentration by heat its colour darkens and it becomes syrupy, possessing a sharp acid taste, with a slight acrid and astringent after-taste; the taste is perceptible in the solution when very dilute: no crystals of the acid could be obtained in the syrup. Dried at a temperature under 212° F., the acid has the appearance of a transparent varnish; it is very hygroscopic, and dissolves readily in water, though not apparently in alcohol, sp. gr. .820, or in ether. When burnt, the colloid acid chars, emitting a pungent and irritating smell, and after complete combustion nothing but the minutest trace of inorganic residue remains. Although strictly a colloid, this acid, in the free state, passes through a dialysyer, but not so readily as a crystalloid. When under the form of a compound its property of dialysing appears much diminished. It exerts no action on polarized light.† The acid consists of carbon, hydrogen, and oxygen. It appears to be very poor in hydrogen and rich in carbon, the atomic weights being:—

For the lead compound	{ Oxide of lead 111·5 Acid 56·7
	168·2
And for the baryta compound	{ Baryta 76·5 Acid . 29·5

106·0

The acid forms two salts—an acid and a neutral salt; and the number 28·35 (or $\frac{56\cdot7}{2}$) is adopted for the atomic weight of the new acid. The fact of there existing two different compounds of the acid explains many chemical phenomena exhibited by this substance and its salts. After describing the compounds of the acid, its physiological relations are thus alluded to:—"It may be considered as existing in all probability in the blood, where there is little doubt that it acts an important part in the phenomena of the secretion of gastric juice, by displacing the hydrochloric acid from chloride of sodium combining with the sodium; the soda-salt would remain in the blood, being a colloid compound, while the free hydrochloric acid would find its way into the stomach. An experiment I performed in connexion with this subject bears out the present view. The formation of the colloid acid appears to result from some transformation of the colloid, a non-nitrogenous constituent of the liver known as the glucogenic substance. When better acquainted with the chemical composition and physiological relations of the colloid acid of urine, I shall be able to give it an appropriate name."

"Further Inquiries concerning the Laws and Operation of Electrical Force." By Sir W. Snow Harris, F.R.S.—The author of this paper first endeavours to definitely express what is meant by *quantity of electricity, electrical charge, and intensity*. He also enumerates formulæ, as embracing the general laws of quantity, surface, boundary, extension, and intensity, practically useful in deducing the laws of statical electrical force. The author then gives a table showing the quantities of electricity contained in circular plates and globes, together with their respective intensities for diameters, varying from 25 to 2 inches; a circular plate of an inch diameter and $\frac{1}{8}$ th of an inch thick being taken as unity, and supposed to contain 100 particles or units of charge. The experimental investigations upon which these elementary data depend constitute a second part of this paper. The author observes, in conclusion, that the numerical results of the experiments, although not in every instance mathematically exact, yet upon the whole were so

nearly accordant as to leave no doubt as to the law in operation. It would be, in fact, he observes, assuming too much to pretend in such delicate experiments to have arrived at nearer approximations than that of a degree or two of the electrometer, or within quantities less than that of .25 of a circular inch. If the manipulation, however, be skilfully conducted, and the electrical insulations perfect, it is astonishing how rigidly exact the numerical results generally come out.

Entomological Society, July 4. Alfred R. Wallace, Esq., V.P., in the chair.—MR. TEGETMEIER exhibited one of the frames of a bee-hive to which he had referred at the previous meeting of the Society, and which had been this year visited by bees and the old comb repaired and fastened, apparently with a view to subsequent occupation; the expected swarm, however, had not taken possession of the hive, the recent cold weather having prevented any swarm at all from the stock to which belonged the bees which had done the repairs. He believed that bees decided beforehand upon the place of which on swarming they would take possession: this would account for the perfect straightness with which a swarm would fly to a particular spot, often at a great distance from their starting-point; he thought that it was, in fact, the swarm which carried the queen, and not (as was commonly supposed) the queen who led the swarm. Mr. Tegetmeier also exhibited numerous specimens of comb of the honey-bee, showing some unusual formations of cells, and took occasion to observe that the cell of the hive-bee was invariably hemispherical at its commencement; a section of a cell which was not in contact with other cells was always circular; the bees hollowed out hemispherical cups: these excavations were made near to each other, and were enlarged until they came in contact; the enlargement being continued to the full extent possible (or the bees gnawing away all the material so far as was consistent with the integrity of the comb), the cells of necessity assumed the regular hexagonal form. He did not believe that the pressure of contiguous cells upon each other had anything to do with the form, nor did he believe in the existence of a hexagonal instinct, or geometrical instinct, in the bee: the actual form was a consequence of the law or property of space that, of seven circles of equal radii, six will just surround the seventh; if it had been the case in nature that seven equal circles, instead of six, would just surround another of the same radius, then the cells of bees, when in contact, would have been heptagonal, instead of hexagonal.

Mr. F. Smith read an account of the manner in which Mr. S. Stone of Brighthampton had induced a colony of *Vespa Germanica* to construct the series of six remarkable nests exhibited at the June meeting of the Society.

Mr. Stainton exhibited a new *Gelechia*, allied to *G. nigricostella*, and for which he proposed the specific name of *Lathyri*, the species having been bred by Mr. Brown of Cambridge from larvae which fed on *Lathyrus palustris*.

Mr. Roland Trimen of Cape Town communicated a paper entitled "Descriptions of some New Species of Butterflies found in South Africa."

A new Part of the Society's *Transactions* (Third Series, Vol. 2, Part I.) was on the table. This part contains Major Parry's catalogue of the *Lucanoid coleoptera*, with descriptions of new, and remarks on some of the rarer, species, and illustrated with twelve plates.

Society for the Promotion of Social Science, July 7. Sir Eardley Wilmot, Bart., in the chair.—Special Meeting.—DR. EDWARD SMITH, F.R.S., read a paper "On Gaol Dietary: the Operations of the Committee of the House of Lords and of Sir G. Grey's Committee respecting it; and the Present State of the Question."—The author, after a short reference to the conclusions of the Royal Commission on Penal Servitude in reference to the dietary of convicts, described the system of dietary pursued in county and borough prisons, and showed that, although the Government had prepared a scheme in 1843 which was recommended to the Visiting Justices of Gaols, it was so little based upon scientific proof that one half of all the gaols in the kingdom had declined to adopt it. The Committee of the House of Lords on County and Borough Prisons, after the prolonged inquiry of last year, arrived at the conclusion that the scheme of dietary was not sufficiently based upon scientific principles to be a safe guide; that its details were anomalous; and that its low dietaries were defective, whilst the high dietaries were excessive in nutriment; also that much additional information was required before a scheme

of prison diet could be finally settled: and they recommended that a commission should be issued with authority to determine, by scientific experiment, the various questions which had been discussed by them. The Inspectors of Prisons subsequently reported that experimental inquiries were not necessary; and the Home Secretary appointed three medical officers of *Convict* prisons to examine and report upon the dietary in *County* prisons.

The author then proceeded to examine the report which those gentlemen had presented, and the new scheme of dietary which they had recommended for adoption. He showed that the report was based entirely upon the replies of Visiting Justices to queries which had been forwarded to them through the Home Office, and not in any part whatever from experimental researches, as was recommended by the House of Lords' Committee, and stated that the Committee had adopted the existing scheme without further inquiry, so far as related to the arrangement into classes according to duration of the sentence, and to the supply of a much smaller quantity of food with the short than with the long sentences. They stated their inability to determine by experiment what is the effect of confinement both absolutely and in its duration, as proving whether a man in confinement needs more or less food than in freedom; also what is the ordinary diet of farm-labourers in different parts of the country, as a guide to the construction of gaol dietaries. They had not ascertained the ordinary diets in workhouses, with a view to prove that gaol dietaries are not more abundant and luxurious. They had introduced the new plan of "progressive dietaries," by which all prisoners would begin upon a dietary containing scarcely more than one-half of the food of the worst fed farm-labourers, and had thrown upon the surgeons of gaols the responsibility of deciding whether the prisoners can be safely placed upon this low dietary or not! They had not ascertained the effect of the various kinds of labour (varied as the kind is), but had arbitrarily made certain substitutions of food with labour, and recommended that, if the food should be insufficient to maintain health, the labour should be brought down to the dietary!

The author then showed that the scheme of dietary which they had proposed was, both in its framework of classes and in the variation in nutriment, constructed without any scientific proof; that the chemical composition of food had been entirely ignored and subordinated to its mere weight; and that the results were so erroneous that the low diets had been made lower and the high diets higher in nutriment, whilst the Committee believed that they had made the low diets higher and the high diets lower!

In the discussion which followed, the Chairman, Mr. Alfred Hill, formerly Inspector of Prisons, Dr. Lankester, Mr. Graham of Holloway Prison, and other officers of gaols took part. There was an almost universal concurrence of opinion on the points raised in the paper, and as to the utter failure of the inquiry undertaken by Dr. Guy and the other officers of convict prisons, and the necessity for new inquiries before the question of diet could be properly settled. They also agreed that the recommendation of the Lords' Committee should be carried out, and a commission of scientific men accustomed to such inquiries should be issued. This paper will be published *in extenso* either by the Society or otherwise.

Archaeological Institute, July 1. The Lord Talbot de Malahide, V.P., and afterwards C. S. Greaves, Esq., Q.C., in the chair.—MR. HENRY DAVENPORT GRAHAM communicated some interesting notes on ancient stone monuments in Argyleshire, together with drawings and a plan. The ancient monolithic relics to which Mr. Graham referred are situate between Kilmartin and Kilmichael, on the great Crinan level in Argyleshire, and consist of a circle of small stones and débris, possibly the remains of a cairn partly swept away by a brook which runs near it. To the west of the circle are two rows of large standing stones, four in one row, and three more distant from the circle. The stones are rude slabs of whinstone, the tallest being about fifteen feet high, the broadest six feet in width, and their average thickness five inches. The group of erect stones may seem to be associated with the period of those curious and unexplained circular markings on rocks in Northumberland, of which numerous representations were exhibited at the February meeting by the courtesy of the Duke of Northumberland. Similar symbols—less complicated, but still presenting the characteristics of the incised circle

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and the line radiating from the central indentation—were to be found on some of the stones represented in Mr. Graham's drawings. An interesting fact connected with these relics in Argyleshire is that we have these mysterious petroglyphs, now noticed not only in Northumberland and North Britain, but in Ireland, here associated with one of those vestiges of a very early superstition not wholly extinct until recent years; namely, of the "Stones of Odin"—those perforated rocks used in times of remote antiquity in solemn adjurations or vows, by the ceremony of joining hands through the aperture in the stone with the solemn pledge given, of which such primeval usage was the irrevocable bond.

Sir J. C. Jervoise, M.P., observed that many traces might be noticed of such ancient customs. Where a district abounded more in wood than in rocks the custom existed with regard to some ancient tree, through an aperture in which the persons who took part in the solemn treaty joined their hands.

Mr. C. W. Goodwin, M.A., gave a most valuable notice of the inscription on a curious votive tablet exhibited by the Rev. Greville J. Chester, which had been obtained by that gentleman in Nubia. Mr. Goodwin supposed the language of the inscription, which was syllabic, to be that of ancient Nubia, and that the alphabet possessed about twenty letters. No other example of such a stone, with such characters, is known to exist with the exception of the one in the British Museum.

Mr. Brown exhibited a case of fine flint implements, discovered in the higher level gravel at Milford Hill, near Salisbury, and read a description of them, and the position they had occupied *in situ*, given by Dr. H. P. Blackmore.

Mr. H. F. Holt read an interesting paper on the famous wood-cut, "St. Christopher of 1423," belonging to Lord Spencer, which is generally considered the most ancient wood-cut with a date known. Ever since its discovery in 1769, however, there have been those who have questioned its date and disputed its origin, and doubts have been raised as to the genuineness of the paper on which it is printed. Mr. Holt confined his remarks solely to the consideration of the date, and advanced very ingenious arguments to prove his theory that the true date is not 1423, but 1493, believing that, on the first production of the cut to Baron Henecken in 1769, a forger had transformed by an easy process *MCCCCXC tertio* into *MCCCCXX tertio*. In the discussion which followed the reading of the paper Mr. Beresford Hope, the Chairman, and Canon Rock took part.

The Rev. G. Cardew gave a very explicit account of some of the discoveries recently made by him at Helmingham, in Suffolk.

Numerous objects were exhibited by the Hon. R. Curzon, who sent a block book, with the date 1414, and two remarkable helmets from his fine collection—one of the time of Richard I., the other of the period of Edward the Black Prince.

Mr. O. Morgan, M.P., brought an ancient Arabic quadrant, with Cufic inscription of the thirteenth century—a curious dial in form of a Corinthian column supporting a globe, which opens and discloses a sundial and compass, and a jewel of the order of the White Elephant.

A series of portraits of Queen Elizabeth were exhibited, the contributors to which were Mr. J. Gough Nichols, Mr. J. H. Anderdon, Col. Tempest, Mr. Farrer, and Mr. Blanchett.

The Hon. Wilbraham Egerton brought a beautiful steel vase for a lady's work-table, Italian work of the sixteenth century; a clasp for girdle, adorned with turquoise, from Western Thibet; and a Madonna and St. Peter and St. Paul, in tortoise-shell, Italian work sixteenth century.—A curious bunch of cellarar's keys, probably of the fifteenth century, was sent for exhibition by the President of the College of Old Hall Green, Herts.

The Rev. F. Darling contributed a drinking-cup, or "presentoir," of silver gilt, with ornaments hammered up and chased, representing musicians, with birds, animals, &c. The piece of plate was obtained in Georgia. Mr. Darling sent also a singular iron weapon from the interior of Africa, similar to one in the Royal Museum, Copenhagen. It is supposed to have been used as a missile.

Royal Asiatic Society, July 4. Sir Edward Colebrooke, Bart., M.P., President, in the chair. Mrs. Newman Smith was elected a Resident, and Mr. Hermann von Schlagintweit and Dr. Emil Schlagintweit Non-Resident, Members. The Rev. Professor K. M. Banerjea, Pandita Isvarachandra Vidyasagara, Dr. Bhau Daji, Pandita Bapu Deva Sastri, and Syed Ahmad Khan were created Honorary Members.—ABSTRACTS of the

following papers were read:—1. "Notes on some Tablets in the British Museum containing Bilingual Legends (Assyrian and Phenician)." By Major-General H. C. Rawlinson.—These tablets were brought from Nineveh, and mostly represent legal documents relating to all the varied transactions of the social life of the Assyrians.

2. "Notice of the Jonghar Inscription." By E. Norris, Esq.—From two photographic fac-similes of a rock inscription discovered near the village of Naugam, in the Ganjam district of Southern India, Mr. Norris proved that it contained a fourth version of the celebrated edict of King Asoka, three others of which—those of Girnar, Dhauli, and Kapur-digiri—had formed the subject of a previous paper in the Society's Journal.

3. "On the Jyotisha Observation of the Place of the Colures, and the Date derivable from it." By Professor W. D. Whitney.—After reviewing the various dates assigned to the observation in question by Colebrooke, Archdeacon Pratt, and others, which range from the fourteenth to the twelfth century B.C., Professor Whitney considers the sources of doubt and error too great to allow a definite date to be arrived at.

4. "Brief Notes on the Age and Authenticity of the Works of some Hindu Astronomers." By Dr. Bhau Daji.—From an examination of the works, with the commentaries thereon, of the principal astronomers of the Hindus, Dr. Bhau Daji was enabled to fix their respective dates as follows:—The elder Aryabhata, who wrote the *Dasagītīśātra* and *Aryāśatasāta*, or 108 couplets, was born A.D. 476; Varāhimihira died in A.D. 587; Brahmagupta wrote his *Brahmasphutasiddhānta* in A.D. 628; and Bhāskarāchārya composed the *Siddhāntasiromani* in A.D. 1150.

MEETINGS NEXT WEEK.

SATURDAY, JULY 23rd.

ROYAL BOTANIC, at 3.—45, Inner Circle, Regent's Park.

ART.

GUDIN'S PICTURE OF "THE LANDING OF NAPOLEON III. AT GENOA."

ONE of those large pictures which are painted rather for the glorification of a dynasty than for the illustration of the current history of the time is now on view at the French Gallery in Pall Mall. The galleries of Versailles contain acres of pictures, vain-glorious records of the personal vanity, cruelty, stupidity, and bombast of Louis the Fourteenth and his successors, of the first Napoleon and of Louis Philippe; and now Napoleon III. continues the series, with himself for the hero of the story which records at once the greatness and the abasement of France. Do Frenchmen really feel very proud of the event which this picture illustrates? Do the Genoese still feel inclined to endorse the enthusiastic reception which has been the subject of M. Gudin's labours? Do no ugly reflections arise in the mind of either Frenchman or Italian while gazing upon this work—thoughts of the dishonour done to France by the conversion of an army of deliverance into an army of occupation; of the wrong inflicted upon Italy by the hard bargain which extorted two provinces in payment of a half-accomplished salvation? For us Englishmen the scene here represented has but little attraction. This is not the aspect, nor is this the form of worship, which we love to dwell upon as distinguishing "Genova la superba." We think rather of her history, of her glory, of her colonies, forts, and factories, of her commerce, of her love of liberty, of her undying hatred of oppression. This picture represents the reception of the potentate who has since advanced French territory on the shores of the glorious bay which hitherto the Genoese had called their own.

It may, and probably does, flatter that French vanity which loves to be seen in pageants and delights in military displays; but the subject no more commands the suffrages of French intellect than the general contents of the gallery of which it is destined, we presume, to form a part represents or appeals to the really generous instincts of the French people. The scene is part of a grand drama yet in progress, and the end of which no man can tell; and the significance of the scene is still hidden from our understanding. We do not, however, quarrel with M. Gudin for painting it, although we may think Genoa more beautiful under any other aspect.

We are told that this picture is permitted to be exhibited here by the gracious permission of

the Emperor. It is to be hoped that we shall prove truly grateful and sufficiently sensible of the favour conferred upon us. We have an opportunity of beholding his Majesty under circumstances of imposing magnificence and power, with the ringing shouts of a joyful and expectant people resounding through the air. As Cleopatra in her beauty, so Napoleon in his power played the fool with men's hearts.

"The city cast her people out upon him."

He represented the dawn of the bright on-coming day ere its promise was blighted. The yearnings of a nation have been succeeded by the distrust of a people. The glorious promise of that morning at Genoa is balanced by the spectacle of Rome: so think ninety-nine out of a hundred Italians—so probably agree with them nine out of ten Frenchmen who look at this picture; for it represents a passage of history about which men think and speak continually at this time. The art of the picture is dominated by the political feeling it arouses: all are conscious that the cue of the painter is the glorification of the Emperor, and that the picture is mere court-painting, and, as such, fit to take its place among the other royal and imperial vanities and fictions of Versailles.

Commissions of this nature place a great painter in a false position. His instincts are bounded by artificial and conventional proprieties; he is constrained to give glory to man in the highest degree, whether his deeds be good or evil, foolish or wise. A wrong is done to the genius of an imaginative painter by setting him to work upon court-pageantries and progresses, which, for the most part, are well enough chronicled in the newspaper-literature of the day. A state-patronage of art we believe to be of vital importance; but its good effect is worse than nullified when the painter's choice of subjects is limited to the representation of some imperial or royal vanity.

With all M. Gudin's experience and great ability, he has not been able to excite more than a common-place interest in this picture: it probably owes whatever importance it possesses to its size. Apart from this, it is as meritorious as a work of this kind can be. The composition is arranged to give due prominence to the Emperor's barge; the sky is painted with great knowledge and power; an effulgence of light descends upon the imperial party; and the sea-path to the Darsena is overpread with flowers, in the midst of which the barge is propelled by a picked crew of fourteen oarsmen. Every existing nationality appears to be represented in the crowd; and those who choose to look for it will doubtless find incident enough, and a kind of interest in making out the flags and devices of the shipping. Of Genoa itself the painter intended that we should distinguish very little: everything points to Napoleon III.; and the eye gets away from his barge only by an effort. The impression left on the mind by the picture is not very deep. We gladly acknowledge its merit as admirable scene-painting; but we more gladly turn away from it to some one of the delightful small pictures in the gallery with which we have become familiar as being among the best examples of healthy mental effort and technical skill to be seen at the present time.

THE SCANDINAVIAN GALLERY, HAYMARKET.

THE majority of the pictures in this Exhibition bear evidence of the teaching of the German School of Düsseldorf. The collection is maintained by fresh contributions from the members whose names are published in the catalogue, which take the place of those which are from time to time removed by sale or withdrawal. Thus the contents of the room vary, although their general character remains unchanged.

Not more than half-a-dozen of the pictures which were exposed last year are now to be seen in the gallery; but we hardly think that the removal of the old pictures has been adequately compensated for by the introduction of those which now fill their places. We can hardly believe that these pictures are the best that the Scandinavian artists have to exhibit "in aid of Danish Woman and Orphans;" if so, we fear that the net results for their consolation will prove to be very small indeed.

The most important work in size and pretension now exhibited is by Mr. Strutt, who is described as "a pupil of Drolling and of the Ecole des Beaux-Arts, Paris," but whom we presume to be an Australian by birth. The title of the picture is "An Episode of Black Thursday, in Victoria, Australia." A bush-fire of unusual extent, the remembrance of which is preserved

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in the colony, is represented as the background to various groups of terrified human beings and animals, which are being driven in mad excitement before the advancing flames, or sink in hopeless agony to perish in their embrace. The subject affords a large scope for the painter's invention; but we cannot think that Mr. Strutt has shown any original power in his treatment of it. This picture forcibly recalls "The Capture of the Smala of Abdel Kader," by Horace Vernet, of which, in composition and treatment, it is a weak imitation.

Another work of large dimensions is by a French painter, M. Armand-Dumaresq—"The Charge of Desvaux's Division at Solferino." It is a coarse military picture, without the usual merits of French works of this class. Of works by the better known Scandinavian painters we may mention that there are examples by Madame Jerichau, Marcus Larson, Nordenberg, Lorenzen, Andersen, and others. A small picture by Christian Dalsgaard of "A Dying Woman receiving the Sacrament" is worthy of notice, as it is distinguished by modest and careful imitation, and recommends itself as a true rendering of a solemn subject in a country where the habits of domestic life differ from our own. Kiorboe exhibits a duplicate of his well-known picture of "The Inundation," and a companion to it called "The Rescue," in which the Newfoundland bitch and her puppies are represented landed in safety. Askevold has two landscapes, taken from the pasturages on the Norwegian mountains. Durand Brager has some good sea-pieces, of which we might more particularly mention "The Storm off Balaclava in 1854."

The portrait of Garibaldi by Zuccoli is a very careful, but also a very weak, representation of the great soldier who has been so lately amongst us. The photographs that were executed abroad, and appeared here in the shop-windows about the time of the General's arrival in London, are the most satisfactory likenesses that have yet appeared, and the only ones that give any notion of the strength and beauty of his countenance. A portrait of him may yet be painted that shall surpass these; but as yet nothing has been produced to compare with them. Why did not M. Zuccoli make use of one of these as the basis for the sittings which Garibaldi seems to have given him at Caprera?

ART NOTES.

As works of art Sir Edwin Landseer's lions for the base of the Nelson column are infinitely superior to Canova's lions at St. Peter's, or Thorwaldsen's lion at Lucerne. The principal model, about twenty-one feet long by some eight or nine feet high, would almost appear to have been closely copied from nature, not from a tame beast, but from a noble animal in its native wilds. The mane, in which sculptured lions are almost all such failures, in this magnificent model is a departure from the conventional *curled* hair, and flows in all its natural breadth and freedom. If we have waited long for these lions, it is, at least, satisfactory to know that they will be worth waiting for.

IN August there will be two rival Art Exhibitions held in Belgium—one in Antwerp, the other at Brussels. The first will represent more of the German, the second more of the French schools.

THE portrait-group of the brothers Van Eyck, by Leopold Wiener, in Paris, is shortly to be erected at Maas-Eyck, their birthplace.

A SPLENDID portrait of Domenico Scarlatti, the only one in existence, has been discovered in Madrid.

THE Emperor Francis Joseph has ordered Mr. J. B. Püttner of Vienna to paint the recent naval encounter off Heligoland.

SCHNORR VON CAROLSFIELD of Dresden has been asked by the young King of Bavaria to finish the frescoes in the Nibelungen-rooms of the Munich Museum, which were commenced under his grandfather and continued under his father.

MESSRS. SOTHEBY, WILKINSON, AND HODGE have recently dispersed by auction the well-known collection of rare engravings formed by Mr. Julian Marshall. The total produced by the sale was £8351. 11s. 6d. The following were some of the chief lots:—486-7. Albert Dürer—"St. Eustachius kneeling before a Stag," from the Martin Collection; and St. Anthony, both rare—£95. 555. Etchings by Sir Anthony Van Dyck, all rare; the whole in an old book, bound in morocco, forming a more complete series than has ever before been offered for sale—£400. 742, 3, and 8. William Faithorne—Sir William Paston,

oval, in a square border, with the arms underneath, from the collections of Sir Peter Lely and Sir Mark Sykes; Lady Paston, from the same; and Edward Somerset, Marquis of Worcester—rare—£89. 10s. 1167, 69, and 71. Raffaelle Morghen—The "Madonna Del Cardellino," after Raffaelle, artist's proof before letters, with the white book; "Parce Somnum rumpere," after Titian, India proof before letters, the engraver's name written by himself; and the "Last Supper," after Leonardo Da Vinci, brilliant proof of this celebrated work—all three rare in such fine condition—£101. 10s. 1570. Marc Antonio Raimondi—"Adam and Eve eating the Forbidden Fruit," engraved from a design of Raffaelle, almost unique—£86. 1573, 5, and 7. "David cutting off the Head of Goliath," after Raffaelle, by Mark Antonio, proof before the tablet, from the De Valois collection; the "Massacre of the Innocents," after Raffaelle, by Marc Antonio; the "Descent from the Cross," after Raffaelle, by the same; and "La Vierge au Poisson," after Raffaelle, first state, and the finest in existence—£102. 1584. The Bacchanalian Frieze, with offering to Priapus, after the antique, by Marc Antonio, of great rarity—£81. 1618-19. Rembrandt—Uyttenbogaert, called "The Gold Weigher;" first state, with the face only in outline, from the De Fries collection; and a very choice impression of the finished plate—£87. 10s. 714-15. Rembrandt—"Christ on the Cross," undescribed, and a print of great beauty, from the Esdaile collection, and "Christ appearing to the Magdalene," rare—£84.

AT a recent art-auction of the collections of drawings left by General Antoine François Andréossy, no less than twenty-seven hand-drawings by Dürer came under the hammer. Among them were "Adam and Eve," which was sold for 2500 fr.; sketch of "St. James the Apostle," 400 fr.; two portraits of German nobles, 1450 fr.; five vellum paintings, 1585 fr.; and others. Twelve of the finest Dürers were bought by Mr. Posony of Vienna.

MUSIC.

THE OPERA-HOUSES—"MIREILLE," &c.

IF "Mireille" had been the first of M. Gounod's works to be heard in England, it would probably have not had more than one or two representations. The amount of refined beauty to be found in it would scarcely have been sufficient to have kept up the interest of an audience against that ever-present jealousy of what is new which distinguishes our musical connoisseurship, whether amateur or professional. But, after "Faust," no one can help paying some respect to anything M. Gounod may write. Capricious as a musical public may be, it knows at all events that great works are not produced by accident; and, after a manifestation of power so striking as that revealed in "Faust," it could hardly help giving a fair hearing to the composer's next effort. Such a fair hearing, therefore, "Mireille" has had; and, now that the piece is reaching its sixth representation, we are in a position to judge with some degree of certainty what place it will hold among its author's works.

Clearly it is not for a moment to be ranked, as a stage success, by the side of "Faust." Yet, as a musical work, it shows little, if any, signs of inferiority. Though it would never have made the fame of its composer, it will not lower his acquired reputation. Opera is such an entirely singular kind of art, depends for its success on the meeting of so many peculiar conditions, that there is no paradox in this. The records of operatic composition are full of like cases. Mozarts "Magic Flute" has never shown any stage vitality; yet who shall say that its lovely music is below the stamp of the "Don Giovanni" which preceded it? Beethoven called it Mozart's best opera. "Oberon," again, and "Euryanthe," one of which has almost, and the other quite vanished from the opera-stage, do not take from, but add to the fame of the author of the "Freyschütz." The comparison between "Mireille" and "Faust" will come into the same category. And the reason is not far to seek.

A serious opera, to take any hold of the spectator and the listeners, must have in it one or more points of overpowering interest. If it is not throughout entralling—as it is the good fortune of some pieces to be—there must at least be in it some crisis of stirring emotion, some situation in which the spectator has a chance of forgetting himself and caring about the characters in the piece. Many a dull opera has been saved from oblivion by some single scene of this sort, some scene which lives in the memory when the mediocrity that surrounded it is forgotten. If the

work contains no such feature as this, the deficiency will not be made up by a general level of moderate interest, or by a uniform beauty in the music. "Mireille" suffers from just this deficiency. The first *finale*, certainly—that of the second act—is an *ensemble* of some power; but this is, in fact, merely the opening of the real plot, and the succeeding act entirely fails to carry on the interest. The subject of the scene, moreover—a daughter pleading with an angry father—has been treated almost too often already. After this the opera presents no point which seizes the attention of the spectator, no scene which can take hold of the sympathies of the audience. Such an opera has not much chance of making way with the public. The first, if not the permanent popularity of an opera is founded, as a rule, on the "hits" made in particular scenes. When the music becomes familiar to the public ear, the question of its more enduring quality is decided by a reference to a better standard; but, before it can win its chance of this juster appreciation, it must pass the ordeal of a few first hearings; and it can scarcely do this successfully unless there is something in it which makes a vivid and immediate impression upon the average listener—an impression which he can take away, and which will bring him back again to another hearing. We shall not therefore be surprised if "Mireille" achieves no greater success than it has hitherto reached, which is one "of esteem" only. It will charm, and permanently charm, all those who can enjoy the poetic beauty of the simple idyll-epic which the composer has tried to embody in music, and the poetic colour of the picture into which his fancy has translated it. The music has a glow of freshness and innocence about it which is singularly winning. Passage after passage might be quoted showing the rare faculty, which came out so strongly in "Faust," of embodying in one or two melodic phrases the whole spirit of a dramatic situation or the delineation of a character. We have again, too, the same power of musical structure—as witness the *finale* above alluded to, and the beautiful scene of the ceremonial procession in the last act; and, again, the same exquisite orchestration, the fascination of which cannot easily wear out. These are sufficient reasons for our thinking "Mireille" a great and beautiful work, though the weakness of a subject more poetical than dramatic forbids its taking a high place as a piece of stage music. M. Gounod's career as a composer has been grievously hindered by his use of bad librettos—by his inclination, as it appears to us, to be seduced by the poetical attractions of a subject without duly estimating its dramatic capabilities. May his next essay be on a story which will mate worthily with his "Faust."

We must say a word or two of the execution of "Mireille" at Her Majesty's Theatre. Nothing can exceed the zeal and spirit with which Mdlle. Titien attacks the part of the heroine; but it is entirely unsuited to her special powers, and her doing it so well only proves how much a thorough musical intelligence can make of an inappropriate part. *Mireille* should be represented as the ideal of girlish pastoral innocence. She is almost a child, and should be represented as all tenderness and simplicity. Mdlle. Titien's manner is too vehement, too large, too heroic, to fit this type of character: nor does she look the part. In the passionate scenes, however, where she has fair opportunity—such as the first *finale* and the grand scene of the heavenly vision in the desert—her magnificent energy and self-abandonment tell with a force that makes one forget the lack of *vraisemblance* in such a reading. Signor Giuglini's singing of the part of *Vincenzo*, the peasant-lover of *Mireille*, is as suave and finished as could be wished; but it is but too evident that his voice is suffering from the strain caused by incessant fatigue: a certain wiriness of tone is coming over it which we can only attribute to this cause. Mdlle. Volpini has to do only the small part of the herd-boy, but she sings her one song—that song being one of the gems of the piece—most charmingly. Madame Trebelli makes a most excellent witch, and the fortune-telling song, to which she gives full effect, pleases more every time it is heard. The unpleasant character of *Ourrias* is not particularly well suited to Mr. Santley; but his singing in small parts is as irreproachable as it is in characters of the highest stage rank. Mdlles. Moya and Reboux fill satisfactorily the two subordinate parts of *Vincenzina* and *Clemenza*; and MM. Gassier and Junca are excellent representatives of the two heavy fathers of the piece. The band and chorus—the latter especially good—are a credit no less to the management than to the conductor.

THE READER.

16 JULY, 1864.

There has been nothing new in the recent performances at Covent Garden; but the established successes of the season have been drawing immense audiences. The *Adina* of Mdlle. Patti, in conjunction with the *Nemorino* of Signor Mario and Signor Ronconi's ever-amusing *Dulcamara*, has made Donizetti's little opera of "L'Elisir d'Amore" a signal hit. As for the incomparable *Margherita* of the same lady, there is no need to enlarge again on its exquisite beauty. Mdlle. Patti chose the part for her benefit yesterday; and what the public thinks of her singing of Gounod's music was sufficiently shown by the state of the ticket-market early in the week. She has discarded, by the way, like Mdlle. Lucca, the blonde chevelure in which conventional stage usage has hitherto dressed the heroine; and we have not heard that the fair face of this best of *Gretchen*s is less captivating for its less Teutonic setting. Mdlle. Artot's promised essay of the character has been put off till Tuesday next. The friends of the Covent Garden Opera will not be sorry to hear that the accomplished Belgian prima donna has been engaged for three seasons to come at this house. It would be hard to name a singer who has a more entire command of the resources of the vocal art. Such splendid powers as hers should find—though perhaps for the moment the choice has been inevitable—better employment than in singing such trivial music as that of Donizetti's "Figlia," not to speak of a part which it is a degradation for any singer to take—that of the "consumptive frail one" in Signor Verdi's "Traviata." R. B. L.

MUSICAL NOTES.

M. FÉTIS is writing some interesting articles in the *Revue et Gazette Musicale* on "Sonority in Orchestral Music as an Element of Variety, Colour, and Expression." In the first paper he quotes an article written in 1827, in which he advocated the plan of individualizing the accompaniments to the several pieces of an opera by the employment in each of a distinct and characteristic instrument, or a group of instruments, and adds that, on the day on which this article appeared, Meyerbeer wrote to him in these terms:—"Dear Master,—I am still under the empire of the emotion caused by reading this morning your . . . article on the Revolutions of the Orchestra. Your idea lays open to composers a new world of effects. I see its full range, and hope for the future to keep it in view and profit by it." M. Fétis evidently thinks that the instrumentation of "Robert le Diable" and its great successors was not a little influenced by this impression.

THE "Opera Company, Limited," the successor of the extinct "English Opera Association," announces in its prospectus that it has secured the occupancy of Covent Garden theatre for a term of years from October next, Mr. Gye consenting, as he did in the case of the late association, to allow the rent to depend upon the Company's receipts. This and other favourable points in the scheme promise as good a chance of success as could fairly be hoped for, making allowance for the difficulties which beset all operatic undertakings. A winter English opera at the house in the Haymarket is talked of, and there is a rumour of Mr. Harrison having engaged the Lyceum with a similar intent.

THE "College of Organists," though only an infant institution, has now, it appears, thoroughly established itself. It numbers 140 or more members, has settled its code of laws, and is beginning active work.

THE London Choral Union is now under the conductorship of Mr. Verrender, and appears to be keeping a good position among the choirs of the metropolis. The Union sang, 150 strong, at Mr. Desmond Ryan's concert yesterday week—a concert which was, in its kind, one of the best of the season.

M. PASDELOUP is taking into the provinces the orchestra which has been giving the Parisians such capital classical concerts at the Cirque Napoléon. Two concerts which he has given at Rouen attracted an audience of some two thousand people, which is regarded as a surprising success.

M. GEORGES KASTNER, of the Institute, is busy collecting materials for a history of the life and works of Meyerbeer. It was the composer's own wish that M. Kastner should undertake this task.

THE "Académie des Beaux-Arts" has elected Signor Verdi to fill the place of foreign member of its body left vacant by the death of Meyerbeer. Thirty-seven electors were present. Twenty-three votes were given for Signor Verdi, seven for M. Simonis the sculptor, two for M. Gallait, the Belgian painter.

How many artists are yet to come out of the Patti family? A contemporary says that a brother of the world-famous songstresses has arrived in town who is a "very clever violinist."

THE platform of St. James's Hall, at the concert of Dr. Wylde's Academy this day week, presented a blooming phalanx of young lady students, the mere number of whom seemed to show that the institution was not a superfluous addition to the musical resources of London. The concert showed that, in the ranks of these young aspirants, there was much of the material out of which artists are made, and testified, by its general excellence and spirit, to the efficiency of the training given. The few singers who have made their way into London concert-rooms from this Academy during the short time in which it has been established certainly do credit to the institution.

MADAME CHERUBINI, widow of the great composer, has just died in Neuilly. She was in her ninety-first year. The small body of friends which accompanied her remains to the grave was headed by M. Auber.

IMMEDIATELY after the close of the present season at the Gallery of Illustration Mr. German Reed proposes to revive the *Opera di Camera* with a new work from the pen of one of our most popular composers.

MUSIC FOR NEXT WEEK.

JULY 18th to 23rd.

WEDNESDAY.—Miss Eleanor Ward's and Miss Roden's Matinée, 88, Cadogan Place, 3 p.m.

OPERAS:

COVENT GARDEN.—To-night, "Ballo in Maschera"; Monday, "Barbiere"; Tuesday, "Faust"; Thursday, "L'Elisir"; Saturday, "L'Etoile du Nord."

HER MAJESTY'S.—To-night, "Mirella."

THE DRAMA.

"FAUST AND MARGUERITE" AT THE ST. JAMES'S, &c.

M. R. F. C. BURNAND, who has produced some of the very best burlesque-extravaganzas that have been put upon the stage during the last three or four years, has fairly surprised us by the extreme badness of his latest essay. For a long time past it has been felt that the species of dramatic entertainment of which we have frequently styled him a master, lives, as it were, by permission and during good behaviour. We have no doubt whatever that one or two more such pieces from his pen would call down the temporarily-averted public anger and extinguish so-called burlesque, or at all events banish it from the boards of our leading theatres. By not a few persons of taste such a consummation is devoutly wished. For our own part we recognise burlesque as a legitimate form of dramatic art, and should regret its extinction; but we are prepared to support it only so long as its expression is void of offence. Hitherto Mr. Burnand has done excellent service to the small band of writers whose interests are staked on the maintenance of burlesque as a part of the national drama; he has stood between his party and their assailants as a sort of Publius Horatius Cocles, but apparently without the Roman's patriotic stability of purpose. Long before the defences are completed he retreats, and the angry host of Porsenna advance to a victory which will not long be delayed if he and his followers are not able to make a better stand. It is a grave—we think it an unpardonable—mistake of Mr. Burnand's to have gone to Goethe for the foundation of his plot; but, having laid violent hands on the greatest dramatic poem of modern times, he might have taken some pains to turn it to account. Having in view a production of which the end is to raise a laugh, the German poet's "Prologue in the Theatre" might have forcibly impressed on his mind the absolute demands of the case, above all things, to be "amusing." The opinion of the *Merry Andrew* was particularly worthy of his consideration; and Mr. Burnand did a very unwise thing when he failed to regard it. We need not insist upon the grandeur, the beauty, the perfection of Goethe's creation to support our right to object to its adoption as a subject for burlesque reproduction; it should be excepted from the possibility of such treatment by the very nature of its elements: all that was burlesque within the scope of his great design the poet has himself set forth in the form of burlesque. But, as if only half-determined as to his plan of treatment, Mr. Burnand has fused the German drama with the French opera to the confusion of both subjects and the evident bedulling of his own wits. With the exception of some half-a-dozen

passages, his writing in "Faust and Marguerite" singularly contrasts with that which has given so distinct a character to his previous works; and there is an equal falling-off as regards the construction of his present piece, which is loose, shambling, incoherent, to an extent that is astonishing. So utterly deficient in interest are the incidents of his plot that the gallery audience hail with delight the sight of an old woman carried in a chair, after the fashion of a "guy" on the fifth of November; in fact, this is one of the most taking features of the piece. The introduction of this very novel incident, however, illustrates the utterly inartistic mode in which the piece has been fashioned, for, like half-a-dozen other incidents introduced, it has nothing whatever to do with the story, and merely helps to make it tiresome and, as we said before, incoherent. Such story as there is represents *Faust* (Mr. Ashley), rejuvenated under the terms of his compact with *Mephistopheles* (Mr. Charles Mathews), laying siege to the heart of *Marguerite* (Mrs. Charles Mathews), a kind of stage maid-of-all-work. We have a meeting in the garden, in the form of a burlesque of the balcony-scene in "Romeo and Juliet," the fun consisting in interruptions to the love-speeches of *Faust* and *Marguerite* caused by the pair sneezing violently, the brightest touch of wit being an appeal from *Marguerite* to her lover to promise her that he will put his feet in hot water and tie his throat up in a stocking. The only commendable point in this scene is a really ingenious mechanical contrivance by which, at a touch from the sword of *Mephistopheles*, the demon and *Faust* pass from the outside to the inside of the garden. Instead of the interior of Auerbach's Cellar, Mr. Burnand gives us the exterior of the "Cave of Harmony" in the Hartz, and makes *Mephistopheles* say a number of foolish and canting things about the "music-halls." The rocks then open, and we have a representation of the Walpurgis night doings, the summit of the Brocken being presented as the "monstre platform" at Cremorne, on the centre of which *Marguerite* is discovered sucking a "sherry-cobbler" through a straw in company with *Siebel*—a young gentleman who is reducing his corpulence in conformity with the directions of Mr. Banting. There is neither humour nor grace in the details of this scene; and, on the first representation, there were several incidents surpassing in badness of taste everything we have seen upon the stage of late years. The closing scene is a travestie of the cathedral scene from the opera, and represents the exterior of one of the law courts, on the steps of which *Marguerite*, dressed à la Leah, is awaiting the result of an action for breach of promise of marriage which she has brought against *Faust*. Pending the delivery of the verdict, *Marguerite* delivers herself of a curse, after the fashion of Miss Bateman, and saves Mr. Burnand's piece. The dozen or twenty lines composing this "curse" are the best in the whole burlesque and are declaimed by Mrs. Charles Mathews with perfect mock tragic vehemence. To the grace and energy of this lady, indeed, we ascribe the acceptance of "Faust and Marguerite" by the crowded audience of Saturday evening last. Mr. Charles Mathews is the very embodiment of Moritz Retzsch's "Mephisto," and no other actor could have made so much as he makes out of the feeble shadow of a part assigned to him. Mr. J. Clarke as *Martha* gives a well-sustained picture of a sort of "Mrs. Gamp;" but, unfortunately, he has nothing funny either to say or to do. Mr. W. H. Eburne as *Siebel* makes as much as possible out of the heavy humour of his part. Of the other characters it will be kindness to say nothing. Since the piece was first represented the scalpel has been freely applied to some of its least well-conditioned parts. We conceive that a good deal more in this way may be done with advantage. The audience cannot be carried too quickly over the ground between the first scene and the last.

MR. AND MRS. ALFRED WIGAN'S readings of dramatic and lyrical subjects given at Apsley House on Wednesday afternoon were warmly received by a brilliant audience. They are to give a second series of readings on Monday next at Stafford House.

We are glad to be able to report that Mr. Robson's health is greatly improved, and that there are even hopes of his being able to reappear at the Olympic before the close of the season.

ANOTHER Italian theatre is to be opened in Paris, exclusively devoted to comic opera. At the head of the undertaking stand at this moment Messrs. Caëni and De Filippi, formerly secretaries to the hitherto single Théâtre Italien.

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